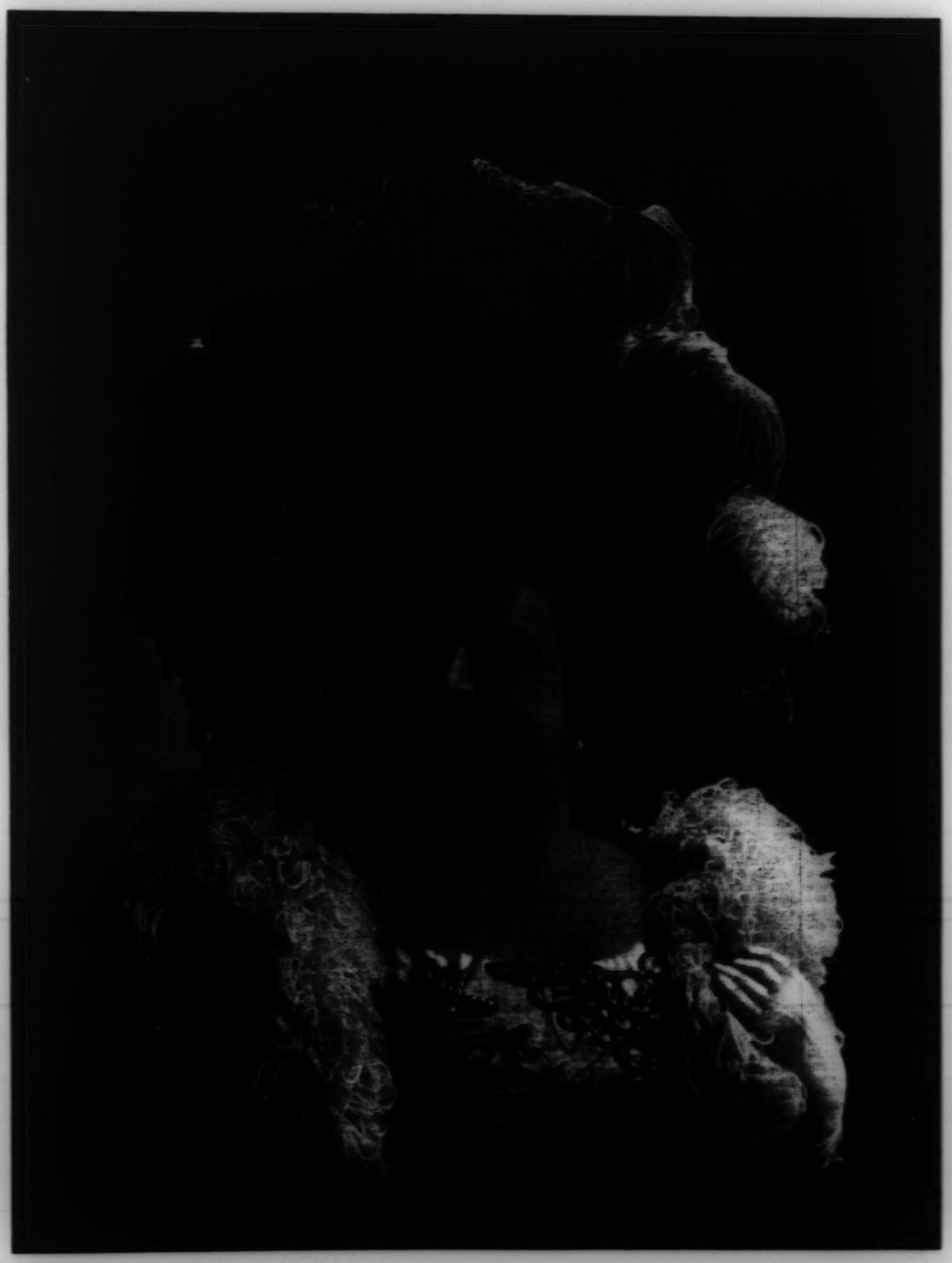
TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXVII., NO. 958. NEW YORK: SATURDAY, MAY 8, 1897. PRICE, TEN CENTS.



VERNONA JARBEAU.

Sometimes, as the Matinee Girl sits at her escritoire (typewriter, I mean), she gets thinking. Perhaps you can understand how fatal that is in my case. I am able to go on for weeks, sometimes, pleasantly, so long as I do not stop to think; but the instant I reflect upon life and its responsibilities I become sad and morbid.

One of these days I intend to have a crest and a motto at the head of my notepaper. I haven't decided on the crest as yet, but the motto is picked out: "I Don't Think." Won't it look well in Latin?

I saw James Corbett at the Academy of Music when he was here a week ago, and I think he is a better actor than he is a fighter. You see, I won half a dozen of gloves on Mr. Fitzsimmons. Six pair of the most beautiful four-button walking gloves in assorted shades, in a beautiful satin box with a silver hook. At least it wasn't realy silver. It only looked so. It was a beautiful bluff!

What a lot of those there are in the world! The longer I live the more I appreciate the plain, honest simplicity of the man who meets people on dark corners and sandbags them for their money or their lives!

These people one needn't be afraid of. Simply stay away from dark corners and leave your money home. (I store mine in kegs in the cellar.) But it is the persons one meets in the ordinary routine of life that ought to be avoided—the smooth and plausible people who intrude themselves into your life and your affairs and mix up matters so that it takes you six or seven months of hard work to straighten things out.

I suppose you may think that this is rather grown up talk, coming from me, but I think certain people in this world should wear red flags by day and lanterns at night. The fact is, I've been buying chocolate marshmallows that turned out to be stuffed with plaster of Paris.

In Boston last week I saw The Sporting Duchess, and never was I so impressed with the chilly atmospheric conditions of the Hub as then.

Stoddard's magnificent impersonation went unapplauded. Louis Massen, Harry Lacy, Rose Coghlan, Cora Tanner and Elita Otis wandered about the stage, and although they accented their good lines to an extent that seemed ridiculous, the audience sat in frozen silence through it all.

I actually pitied the actors. It was so unlike New York! After all, there's no place like it, is there?

Odette Tyler's marriage was about as dramatic as one of her stories or one of the parts she plays so well. I read of her pretty gowns with a lot of interest. She always did wear the prettiest gowns that I've ever seen worn on the stage.

I am sure that New Yorkers will miss her clever presence on its stage. I know I will, for one. We matinee girls all adored her!

I wonder is it true that Richard Harding Davis and Maude Adams are going to be married? If so, it is one of the prettiest little romances that ever occurred. R. H. D. should immortalize it in one of his Harper stories.

With such a hero and heroine it could not fail to be enthralling to all readers. First, there is the dainty star making fame and winning shekels on the stage; then there is the dashing writer sent to Cuba as a war correspondent.

He is supposed to brave the dangers of machetes and muskets, but in reality is getting local color in the Havana cafes, as all Cuban war correspondents have done. Then the return of the hero; the close of the heroine's season; a meeting, and then a wedding! Isn't it too romantic for anything?

There is not one of the soulful-eyed chappies that we M. G.'s rave over who has the place in our hearts that is occupied by Colonel William F. Cody—he of the gold stirrups and diamond mounted spurs.

I went to the Madison Square Garden last Saturday and I saw the Wild West Show, which out-circuses all the three-ring affairs that ever were!

There was Buffalo Bill himself, sitting his horse like a king, handsomer than ever, bowing right and left and waving his sombrero in the air in response to the plaudits which shook the house from ceiling to ring.

And such an audience! Howling Horse Show swells all over the place. Women that one sees at the opera and the Patriarchs in their prettiest gowns and fetchingest hats, staring through lorgnettes at the woolliness and wildness on the tan bark, and saying in a chorus, when Colonel Cody came within their range of vision: "Well, now, isn't he just too sweet for anything?"

I don't know which I liked best. There were some of those riders who can hang on to a saddle with an eyelash and ride around the ring to waltz music at the same time. Just like that!

And the somersaulters that tie themselves in knots while they are in the air! "It's gaudy," as Huck Finn says.

Then there is little Annie Oakley. I met the little woman out at her home in Nutley, N. J., a few weeks before she went on the road. I expected to find her shooting cats in the back yard just to keep in practice, but instead of that she was drinking tea and eating sugar cakes with a couple of children in her parlor.

She told me all about her housekeeping and showed me some pretty verses that the late H. C. Bunner, who was a neighbor of hers, wrote in her album. She told me a lot about the greatness of his heart, that lived together with genius, and explained the many ways in which he helped the poor of Nutley.

I have always imagined that the chappies who write verses about girls, and roses, and moonlight, and all that sort of thing, are in reality very hard hearted, and only write those things because they sell. Every sonnet means a ton of coal, and each rosebud introduced in rhyme represents a bun. But Bunner wasn't that sort!

Annie Oakley says that he never heard of a case of destitution or want that he didn't endeavor to relieve at once. If he heard of a poor family he would send a hamper of good things, and would do it anonymously, so that they would never know who was their benefactor. The act was traced to his door more than once.

It is a pretty good thing in this end of the century and in this neighborhood to hear of this sort of charity. It's so different from donating a check to a fund somewhere.

And it is the sweetest blossom that one can place upon the grave of a dead friend whose soul we hope is up in Summerland, but whose poor clay we know lies under the sod.

THE MATINEE GIRL.

VERNONA JARBEAU.

A new and striking picture of the popular comedienne, Vernona Jarbeau, appears on the first page of THE MIRROR this week.

Miss Jarbeau was born in New York, of French parents. None of her family on either side had ever been connected with the stage, but at an early age she evinced a desire to join the ranks of the Thespians, and at the age of sixteen she made her debut in Pinafore as Hebe. Her success in this part made her resolve to continue her stage career, and she has had no cause to regret the step. She became popular at once and was much sought after by managers. The succeeding seasons after her debut she spent as prima donna contralto with the opera companies of D'Oyly Carte, James C. Duff, Edward E. Rice, and John Stetson. She made particularly strong hits as Patience in Patience, Arabella in Billee Taylor, and Yum Yum in the Mikado.

Miss Jarbeau made her first venture as a star in a musical comedy called Starlight, in which she achieved success, and what is more important, made money. She toured the United States with this piece for seven years, with a profit at the end of every season. During her fourth season in Starlight, she is said to have cleared $32,000. Much of her time that season was spent in the cities of the South, in which she had not before been seen, and banner business was the rule all along the line. Her next hit was made in The Passing Show, in which she played the leading role. She was featured prominently and gained in popularity during the run of the piece.

Last season Miss Jarbeau was induced to go into vaudeville, as the offer made her was too tempting to resist. She is said to have received the largest salary ever paid to a single performer who had made the jump from the legitimate. Her latest success was made in Chicago a few weeks ago in Little Miss Chicago.

Miss Jarbeau is making elaborate preparations for her next starring tour, which will begin early next Fall under the management of H. R. Jacobs. Reginald De Koven and Harry B. Smith are now at work on a musical comedy which they are writing with a view to showing Miss Jarbeau to the best advantage. The piece will be produced on an elaborate scale, with special scenery, rich costumes, and all the effects and accessories necessary to a first-class production. Under these circumstances Miss Jarbeau's tour ought to be a great success.

A BENEFIT FOR JAMES W. COLLIER.

The New York managers, at a meeting last week, E. E. Rice presiding, decided to give a monster testimonial to James W. Collier, at the Herald Square Theatre, Thursday afternoon, May 20. When Mr. Collier was at the helm of the Union Square Theatre, in its golden days, he was wealthy, popular, and the prime athlete of the profession. His brother managers cannot restore his shattered health, but they are determined that he shall have all the consolation to be afforded by a good bank account. There are hundreds of business and professional men and politicians who knew and esteemed "Jim" Collier, and who will lend hearty coöperation now that the benefit is assured. The boxes will be sold at $50 each, a number being already bespoken, and the stalls at $2. The managers will meet again to-day (Tuesday) to perfect details.

LOUIS JAMES' SEASON AND PLANS.

Louis James closed his season in Kansas City on April 24, after thirty-six weeks of uninterrupted playing, during which some sixteen thousand miles were covered. As Spartacus James has added another leaf to his bright wreath of achievements. A notable feature of the season has been the production of the new comedy, My Lord and Some Ladies, which has met with much favor. Mr. James has been seen also in successful revivals of Othello, Hamlet, Julius Cæsar, Romeo and Juliet, and King John. Wagenhals and Kemper, who will remain in New York during the Summer, have ambitious projects for him next season, and are negotiating with two other attractions. For Mr. James they have in view a scenic production of Ernest Lacey's Rinaldo, and like revivals of The Robbers and The Fool's Revenge.

T. DANIEL FRAWLEY'S COMPANY.

T. Daniel Frawley has completed his stock company, which includes Blanche Bates, Grace Henderson, Gladys Wallis, Georgia Busby, Phosa McAllister, Madge Carr Cook, Mildred Fitzgerald, Frank Worthing, J. M. Colville, Theodore Hamilton, Harry Corson Clarke, Wilson Enos, Thomas W. Ross, William Lowers, George Bosworth, H. S. Duffield, and T. Daniel Frawley. The company will leave New York on May 9 and open at the Columbus Theatre, San Francisco, on May 31, in The Fatal Card. Mr. Frawley will take the entire scenic production of The Two Little Vagrants from Chicago and produce the play in San Francisco. Miss Wallis will play Miss Busby's part and Miss Fitzgerald the part played by Miss Dupree.

E. H. SOTHERN'S NEW PLAY.

'Change Alley is the name of Louis N. Parker and Murray Carson's latest play. The story is placed in the reign of George I., and the title has reference to the street during the English South Sea Bubble excitement where shares in all sorts of mythical enterprises were sold at fabulous sums. The American rights to the play are owned by Daniel Frohman, who has transferred them to E. H. Sothern, to begin his season at the Lyceum about September 1.

E. S. WILLARD'S TOUR.

E. S. Willard is gradually returning East and will pay a return visit to Brooklyn, at the Montauk Theatre, for a week, opening on May 10 in The Middleman. He will also be seen in The Rogue's Comedy and The Professor's Love Story. The following two weeks Mr. Willard will revisit Boston at the Tremont Theatre, where he will conclude the most successful artistic and financial tour he has ever had in America. He will leave for England on the *St. Louis* on June 2.

A SPLENDID BEAT.

Spirit of the Times.

Fay Davis, a young American actress, has made the hit in Pinero's fantasy, The Princess and The Butterfly, at the St. James, London. The first full report of the play is given by clever Gawain in THE DRAMATIC MIRROR, although all our daily newspapers profess to have London correspondents; it is a splendid beat.

ON THE RIALTO.

Max Bachmann, who has won a distinctive place in art here by his application of sculpture to caricature, is a man of many parts. In the field in which he has become peculiarly prominent he ranks with the best—his works may be compared for effectiveness with that which formerly distinguished Nast, Keppler, and Gillam—and his artistic individuality is as marked as was that of any of the great caricaturists named. Mr. Bachmann is the son of a distinguished writer on scientific subjects—John Hermann Bachmann—and his art education has been as broad as his work is varied. Although his most popular work has been caricature, his more dignified efforts are notable. He modeled the great figures on the supporting cornice of the *World* building dome, typical of Europe, America, Asia, and Africa; a composition containing more than twenty characters paneled in the State Normal Art School of Massachusetts; like work in Philadelphia, and many characteristic figures for the buildings of the World's Fair at Chicago. Mr. Bachmann, while in Boston, appeared as an amateur actor in The King of the Sandwich Islands, a burlesque written by himself, but his stage tendency was much earlier manifested. While he was studying in the Royal Academy, Berlin, as a youth, he appeared in an amateur performance as Marc Antony with such success that the director of a regular theatre who saw him play engaged him. This was a happy event for Mr. Bachmann, at the outset, as his ambition was histrionic. But when he sought to appear under his engagement he was arrested at the instance of his uncle, who was then his guardian, and who had a horror of the theatre. Young Bachmann was thus forced to abandon the stage. His aunt, who was very religious, was also horrified by this attempt of the young man to become an actor. "You do not want to be an actor, Max," she said. "Actors never go to heaven, and surely you wish to go to heaven. If you have a passion to get up before people and talk—and what else does an actor do?—why do you not become a missionary?"

Richard Mansfield's house in West Eightieth Street is being redecorated and refurnished for his occupancy at the close of the season. Mr. Mansfield has been very successful this year. Here is a man of whom, aside from his artistic doings, many things uncomplimentary are said. But as many things complimentary are also being said of him all the time, the account is heavily in his favor. Mr. Mansfield, evidently, is little understood as a man. An incident to show his admirable qualities leaked out last week. It will be remembered that little Gladys Laird, who was a child actress in his company, of which her mother, Mollie Laird, is also a member, died lately at Lakewood, of heart failure, following an attack of rheumatism. This mother and child had no resource beyond their professional work. When little Gladys was taken ill, in Philadelphia, Mr. Mansfield saw her well bestowed in a hospital and furnished her with trained nurses and the best of medical attendance. While the company remained in that city it was his daily habit to visit the little invalid, and he always came with toys and dainties and played with her as though he were another child. Little Gladys grew worse. Mr. Mansfield consulted with the physicians and wished to send her to Bermuda. It was found that she was too weak for that journey, and it was decided to take her to Lakewood, whither she was removed with every possible care and attention. Little Gladys died at Lakewood. Every cost of her illness and her funeral was defrayed by Mr. Mansfield, who throughout was as considerate and generous and solicitous as a father might have been.

David Belasco will remain all Summer at his work, taking no time for rest. Mr. Belasco is indefatigable, and when he leaves his desk at the end of a day's toil it is to look forward with keenest yearning to the hour of the morrow when the task may be resumed. It is not only at his desk that Mr. Belasco's mind is busy, for it practically knows no rest. One Summer, not long ago, he bought a saddle-horse in the belief that daily canters on the country highways should prove of inestimable benefit. But almost as often as he rode forth he was carried home again much the worse for sprains, cuts or bruises. He would fall to thinking of his work; the horse carelessly would make for a ditch, a fence or a pasture, and a tumble would rudely disturb the rider's reverie. So it is that Mr. Belasco dares not trust himself upon a bicycle.

Cissy Fitzgerald occupied a box at Daly's upon the first night of The Circus Girl. Her thoughts must have wandered back not so many months to the initial performance of The Gaiety Girl in the same theatre, when in a few moments she danced and winked her way from almost utter obscurity into popular success. A Broadway man exhibits as a curio the programme, only a few years old, of a remote English provincial playhouse wherein Cissy Grahame and others were featured in that delirious burlesque, Cinderella Up Too Late. Away down in the list of microscopic roles appears the name of a Miss Fitzgerald, a young woman who must regard that first American performance of The Gaiety Girl very much in the light of the discovery of El Dorado.

Lou Harlowe, one of the four fortune hunters of 1999, is said to have proved herself a heroine during a recent performance at New Haven, when a mischievous Yale student threw a live mouse on the stage, directly in front of her. The mouse was "on a little piece of string," as Virginia Earle sings in The Circus Girl, but was none the less terrible in the feminine eye. Miss Harlowe realized that her collapse would involve a stampede of the entire chorus, and so she promptly put her foot down on the little beast and held him there till the curtain fell, when a stage-hand released her from the perilous position.

T. Henry French is an omnivorous novel reader. On his desk are nearly always to be seen two or three paper-covered books, and if one drops in on the manager during a leisure moment of his busy day one may find him leaning back in his easy chair and delightedly skimming over the pages of the most recent fiction. Mr. French is a thoroughgoing authority in the realm of current literature.

Nance O'Neill, the clever young actress "discovered" this season by McKee Rankin, will probably appear soon as Magda.

The Savoy Theatre added last week another to its long and wonderful list of vicissitudes when it reopened with a vitascope exhibition.

Della Fox has become somewhat of an expert in the pretty art of fencing, and is said to handle the foils with the skill of a master.

SHE WILL DANCE IN LONDON.

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ANNIE ST. TEL.

"Have you seen Tel?"

"What Tel?"

"Why, Annie St. Tel, the dancer."

This is what will be heard on the streets of London next Summer, when "The Bounding Antelope," as Miss St. Tel is known, fills her engagement at the Palace in the great English metropolis. That is, provided the Chimmie Fadden expression will have reached London by that time. Whether the expression reaches there or not, Miss St. Tel certainly will, and she has great hopes of repeating her American success and winning the approval of the British.

If good looks and graceful movements can accomplish it, Miss St. Tel will certainly make a hit in London. Ever since her debut in Rice's company in 1894 she has been gaining in popularity here. She has been studying hard, too, and can now give points to almost any tripper of the light fantastic toe in this or any other country. Several well known American dancers are booked for London engagements this season, but Miss St. Tel need not fear the result of a comparison with them. Originality is her strong point, and she will open the eyes of the Britishers by doing some steps the like of which they have never seen before. She will probably have lots of private work at the functions of the nobility and gentry of England. She has danced at some of the swellest houses in New York at afternoon teas and at homes, and her terpsichorean efforts have invariably pleased the fastidious tastes of the members of the "400," who are accustomed to the best, and cannot be imposed upon.

Miss St. Tel has been with A Parlor Match all season, and her scrapbook is filled with notices from the newspapers of the various cities and towns visited by the company, in all of which her dancing is praised in the highest terms. If she succeeds in pleasing the Londoners during her Palace engagement, she may prolong her stay abroad indefinitely and play all the big cities on the Continent.

AMONG THE DRAMATISTS.

Irving Brooks, stage manager for the Macauley-Patton company, closed with the above company on April 24, and left for his home in Boston, where he will spend the Summer working on his new play, A Wilful Wife.

George S. Johns, a St. Louis newspaper man, has sold an original modern play, David, to Robert Downing. Mr. Downing and Eugenie Blair will present the play next season.

Gustave Lüders and J. A. Fraser, Jr., are collaborating on a comic opera in three acts. The book is completed and Mr. Lüders is composing the score. The piece has been named The Merry Robbers, and is based upon a melodrama by D'Ennery and Dugne. M. B. Curtis will produce a three-act comedy, A Gay Deceiver, by J. A. Fraser, Jr., during the Summer season in Chicago.

Henri Dumay and William Schuyler, of St. Louis, have sold to Richard Mansfield their new play, Nellie Moray, for New York production in October.

Her Satanic Majesty, a new farce comedy by Homer B. Day, will tour next season under the direction of a well-known New York manager. Mr. Day is also negotiating for a production of his play, An American in Cuba, a melodrama written in collaboration with a member of the Cuban Junta.

A. T. Oakes has completed two new plays, Margaret, the Traitor's Wife, and Madame La Farge.

Albert Bigelow Paine, author of "The Dumpies," now running in New York *Truth* and London *Sketch*, and a contributor to leading magazines, has collaborated with Mathilde Estram, the dramatist, in writing a play and several farces.

Rollin Cutter, who is completing a new five-act romantic drama, The Rogue and the Regent, contemplates a vaudeville production for his one-act sketch, Tampering with Hearts.

Mrs. Evelyn Greenleaf Sutherland and Miss Gertrude Hall have written in collaboration a drama which will probably be produced early in the coming season. It deals with early Roman times, and is especially strong. Miss Hall is the daughter of Madame Edna Hall, and is well known from her novels, "Far From To-Day" and "Foam of the Sea."

H. A. DuSouchet, author of My Friend from India and The Man from Mexico, is to write a play for Walter E. Perkins.

H. Grattan Donnelly is at work upon a new comedy-drama for Ada Bothner.

Isabelle Evesson has acquired the sole rights to Mrs. Augusta Campbell Watson's charming story, "Dorothy, the Puritan," which Estelle Clayton is dramatizing for her use. Miss Evesson will present the play next season with a carefully selected cast.

George V. Hobart, author of Miss Manhattan, is the editor of Baltimore *Life*. He has been a telegraph operator, a press association reporter, an amateur actor and a baseball manager, besides establishing national fame as a writer of humorous verse.

IN OTHER CITIES.

BROOKLYN.

BROOKLYN, May 1.

The local season, which for some time has been closing earlier each Spring, will this year eclipse all previous records in abridgment. The Grand Opera House and Empire, which closed last Saturday, will to-day be followed by the Park, Amphion and Gayety, after which comes the Columbia on May 3; Hyde and Behman's, May 10; then the Bijou, and lastly the Montauk. The most notable event of the week has been the production of Mrs. Edwin Knowles' play, Pharaoh's Daughters, at the Park on Monday. Mrs. Knowles has written a pleasing play, without dramatic strength, but containing some interesting characters and full of charming dialogue. The cast was a strong one and for personal reasons its members worked with an *esprit du corps* not often seen. The play was cordially received on its first presentation, and its repetitions have been prolific of applause from well satisfied auditors. Mary Shaw was a breezy Cleopatra Langley. Next in interest was the treatment of an unconventional role by Lorimer Stoddard, and the splendid character study of old Pharaoh Langley by Thomas M. Hunter. Olive Oliver and John E. Kellerd did all that was possible with their respective characters, while Julia Batchelder proved a most winsome of ingenues, and had an admirable foil in Harry Mills. The aged darky, Jim, was realised to the life by E. A. Locke. With some changes, it would seem as if Mrs. Knowles had a venture that would prove profitable on the road. Saturday night ends the thirty-fourth season of this theatre, dating from Sept. 14, 1863. The Park will reopen for a special performance for the benefit of Treasurer John W. Ward and William A. Shaw on Monday, May 31, which will mark the final performance on this stage of the strictly legitimate.

E. H. Sothern made his debut at the Montauk on Monday, when An Enemy to the King was reproduced, and repeated the success it won, drawing same degree of favor and large attendance accorded Thanksgiving week at the Columbia. Virginia Harned has been seen for the first time locally as Julie de Varion, a character difficult to depict, being alternately attractive and repellant. That Miss Harned's art was equal to the task will not be questioned, and the addition of her services to Mr. Sothern's notably fine support makes that star's organization an unusually powerful one. The opening performance of the return engagement of My Friend from India on Monday will be in the presence of an immense house, drawn out by the occasion of the annual benefit tendered by Colonel Sinn to his efficient business manager, William T. Grover, and the painstaking and uniformly courteous treasurer, Edward Trail.

Another forcible illustration of the uncertainty of Brooklyn's treatment of tried favorites has been the reception of Brian Boru at the Columbia. When this opera was first heard there, during the second week of January, business was at high water mark. Its opening there this week was made to a meagre attendance, somewhat explainable by the nearness of the Grant holiday. Tuesday evening brought a large assemblage, after which the demand lagged in a manner most annoying. The presentation was practically the same as before, the only change of note being the substitution of Thomas C. Leary for Jefferson De Angelis, as Pat O'Hara. The Lyceum Theatre cast of The First Gentleman of Europe had been advertised for all of next week, until Monday last; when it was deemed best to confine its performance to one representation only, that of Monday, May 3, after which the Columbia will shut its doors until September.

William Barry has afforded a week of pleasant entertainment at the Gayety, where his Daniel McGowan, the junkman, in his new play of John Bradley's Money, has improved on acquaintance, and is destined to become one of the best liked in Mr. Barry's repertoire. For the time of year business has been as good as could be expected. Bennett Wilson, the indefatigable resident manager of the Gayety, takes a benefit there on Sunday night, after which the house closes until the beginning of next season.

Hi Henry's Minstrels have repeated at the Amphion the same pleasing programme of minstrelsy commented upon when viewed at the Park last week. No underline is given, and the presumption is that the season of 1896-97 at this resort ends here to-night.

Uncle Tom's Cabin at the Bijou has prospered to such an extent as to warrant its retention there for a second week, giving it the distinction of being the only play that has had a second week there this theatrical year. Topsy has had a clever exponnent in Florence Ackerman, and little Wally Webber, as Eva, has done remarkably well for a boy of such tender years.

At Hyde and Behman's another well-selected programme has marked the last week but one of the season. The best features have been Lillian Burkhart and Forest Flood in their dainty comedietta of Dropping a Hint, which has been beautifully staged by the management and acted by these competent players in a manner amply satisfying. Lillie Western, whose musical act has for years been one of the best in the business, has now reached a skill in xylophone playing that distances all competition. Kate Davis was interesting in monologue, but should strive for new material, as all of her business is now rather too familiar. Walter Talbot sang with taste and discretion, and pleased as a most acceptable balladist. T. W. Eckert and Emma Berg as Master and Pupil received deserved applause. John Daly and Annie Devere show in Bridget's Word Goes what winners they would be if but fitted with the right medium. Smith and Campbell in Bon-Ton Gossip, Diana with prismatic dances, and Robert Garnella, with his Brother Dick and assisting damsels, in Tubb's Visit, rounded out an olio that was altogether pleasing. Bob Fitzsimmons is the principal top lines of next week's announcement.

The Stowaway, a favorite melodrama in the Eastern District, has drawn largely at the American, where The Fire Patrol follows it on Monday.

Al Reeves' Burlesque Troupe, one of the best of its kind to be found in the round of the variety houses, has had good financial results at the Star, where the Rentz-Santley people will be found the ensuing week.

Louis Frey's stock people have presented Crawford's Claim to a fair attendance at the Lyceum, while Ada Henry's Burlesquers have done a shade better over at the Unique, where Misco's City Club is the next underline.

The Grand Opera House, which began its past season on Labor Day, Sept. 7, 1896, closed at the end of its thirty-third week Saturday, April 24. Thirty-one different plays have been presented, two of which, A Temperance Town and Human Hearts, were given return engagements. The following attractions have been seen in the order given: Human Hearts, War of Wealth, Finnegan's Courtship, An Innocent Sinner, Northern Lights, A Happy Little Home, The Fatal Card, The Girl I Left Behind Me, A Gay Old Boy, The Last Stroke, A Temperance Town, The Rising Generation, Shaft No. 2, On Broadway, A Soldier of France with the Other Man's Wife, A Texas Steer, A Good Thing, Superba, Primrose and West's Minstrels, Charley's Aunt, At Gay Coney Island, Too Much Johnson, The Woman in Black, In Old Kentucky, A Yenuine Yentleman, A Parlor Match, Madame Sans Gene, A Temperance Town, A Midnight Bell, Human Hearts, The Span of Life, The Star Gazer, and John Bradley's Money.

The Empire Theatre opened on Saturday, Sept. 5, and shut down last Saturday with thirty-three weeks to its credit, during which time these variety troupes have been presented in the following rotation: Hyde's Comedians, Howard Athenæum Specialists, Weber's Olympia, Vaudeville Club, Black Patti's co., Robie's Bohemian Burlesquers, Zero, Harry Williams' co., Reilly and Wood's co., Hopkins' Trans-Oceanics, Fay Foster co., The Night Owls, S. T. Jack's Orange Blossoms, Dave Marion's co., Flynn's Gaiety Girls, S. T. Jack's Extravaganza co., The Meteors, S. T. Jack's Creoles, The Flying Jordans, E. F. Rush's co., Katie Rooney's Greater New Yorkers, Weber and Fields' Vaudeville Club, Fay Foster co., Sam Devere's Troupe, Fred Ryder's Moulin Rouges, Flynn and Sheridan's City Sports, Weber's Olympia, Robie's Bohemian Burlesquers, New Night Owls, Field and Hanson's Drawing Cards, Irwin Brothers' Show, Black Patti's Troubadours, and Jerome's Black Crook Burlesquers.

The Park did not start in until Monday, Sept. 28, and therefore has but thirty-one weeks of business to show, taken part in by the following stars: Edward Harrigan, Nellie McHenry, Ida Fuller, Lewis Morrison, Georgia Cayvan, The Lilliputians, Theodore Hamilton, Roland Reed, Fanny Rice, Mrs. and Mr. Russ Whytal, Eva Davenport, Edward and Joseph Holland, Richard Mansfield, Richard Carroll and Camille D'Arville, Mr. and Mrs. Kellar, McKee Rankin, Adelaide Herrmann and Nephew, Paul Cazeneuve and Creston Clarke. During this time these plays have been rendered: Marty Malone, A Night at the Circus, Faust, His Absent Boy, Squire Kate, The Merry Tramps, Pudd'nhead Wilson, The Wrong Mr. Wright, At the French Ball, For Fair Virginia, A Tin Soldier, Dorcas, Colonel Carter of Cartersville, A Superfluous Husband, A Parisian Romance, Richard III., Beau Brummel, Merchant of Venice, Dr. Jekyll and Mr. Hyde, A Florida Enchantment, Little Christopher, Kismet, True to Life, Mary Pennington Spinster, Goblin Castle, The Little Individual, A Bunch of Keys, The Three Guardsmen, The Isle of Gold, The Last of His Race, McCarthy's Mishaps, The Tarrytown Widow, and Pharaoh's Daughters. Thirty-three plays have been enacted, two different exhibitions of legerdemain given, one vaudeville programme rendered, and Hi Henry's Minstrels presented. SCHENCK COOPER.

BUFFALO.

The Buffalo Amateurs presented The Gondoliers at the Star April 22-24 in a very acceptable manner. Mr. and Mrs. Harry Dixie staged the opera, and the music was under the direction of John Lund. Laura Minnehan repeated her successes of the past, and her work was fully up to professional standards. Prominent in the cast were Leo Rohr, Percy Lapey, Arthur W. Lockwood, and Minnie Gaylord. Patronage was excellent.

E. S. Willard and a capable co. appeared 26-28 at the Star in a repertoire including The Middleman, The Professor's Love Story, and The Rogue's Comedy; in these three plays Mr. Willard was afforded a splendid opportunity to display his versatility; in the different characters which he assumed during the engagement his acting, ever careful and painstaking, held the closest attention of the audience. Oswald Yorke gave Mr. Willard splendid support, and Maud Hoffman showed indisputable talent. The audiences were large and enthusiastic. The Cherry Pickers 29-1. The Prisoner of Zenda 3-5.

The Great Northwest, a melodrama replete with strong dramatic situations and startling climaxes, was presented by a competent co. at the Lyceum 26-1. A number of novel scenic effects are introduced, among them being a blizzard on the prairie and a prairie fire. W. A. Whitecar has the leading part, and though he has in numerous other plays demonstrated his ability, he does not put the life into his impersonation of Robert Sheaf that the character demands. Sheridan Block impersonates Bart Foxwell, the villain, with a coolness and cleverness that receive the hisses of the gallery. Joseph Conyers introduces some good comedy work into the part of Gopher Bunch. Fred L. Power is acceptable as Jack Andrews, and Laura Almosina is well fitted for the part of the belle of Boom City. Business was fair. McKee Rankin in True to Life 3-8. Alabama 10-15.

The diminutive Rossow Brothers were the bright particular stars of a good combination that occupied the Court Street 26-1. The midgets give an amusing imitation of the Corbett-Fitzsimmons fight which arouses considerable enthusiasm. Others on the bill were Daily and Hilton, Lynch and Jewell, the Casino Comedy Four, Tom Flynn, Murray, Leslie and Murray, and Leavitt and Nevello. Business continues good at this house. John L. Sullivan's Big Show 3-8.

The second concert of the season of the Buffalo Vocal Society was given at Music Hall 28 to fair attendance. The audience was much disappointed at the absence of Conrad Behrens, the basso. The chorus has noticeably improved since the last concert, but seemed to lack strength in several selections. Clara Barnes Holmes sang a number of solos admirably.

It is indeed a dull week in Buffalo when no new theatre project is sprung upon the public. This time the scheme is to erect four magnificent buildings on Niagara Square, one of which is to be a theatre. According to accounts this project is backed by out of town capitalists, and Architect Fred L. Brown has plans and drawings of the various buildings. Some of the local newspapers have devoted columns of space to the rumor; but once more I am skeptical, and I'll tell you why. On the site proposed to be used for one of these buildings stands a church, and the property has been so entailed by will that it can be used for church purposes only. Moreover, Architect Brown states that being unable to obtain all the property desired by private sale, condemnation proceedings will be resorted to. When the parties interested attempt to obtain land for a private enterprise by these proceedings, they will discover that they have run against something akin to a snag. Nevertheless, if the promoters are in earnest, they will have the best wishes of all Buffalonians.

The action brought by Samuel W. Brady against Laughlin and Skinner, lessees of the Lyceum, was tried 21 in the Supreme Court and resulted in a verdict of $2,154 for the plaintiff. The plaintiff alleged that there was still due him on the sale of the lease of the theatre to the defendants $2,000. The defense was fraud and misrepresentation on the part of Mr. Brady during the negotiations that led up to the transfer of the lease. Laughlin and Skinner have appealed from the judgment.

During the performance of The Gondoliers at the Star a thief entered the dressing rooms and committed thefts of money and jewelry. The amateurs were careless in the matter of leaving dressing room doors unlocked, and it would have been easy for a crook to gain access among the many persons admitted behind the scenes by the performers. No blame can be attached to the management for the occurrence, and had Manager Stirling's wishes been carried out there would have been no chance for theft.

Olga Brandon, leading lady with the E. S. Willard co., was taken ill here 25, and was under a physician's care during the engagement. While playing in Detroit, she unwittingly carried some poisonous substance to an abrasion of the skin near her lips through the medium of her hands, and a slight attack of blood poisoning resulted. Miss Brandon, though suffering a great deal, appeared in the performance of The Rogue's Comedy, and left town with the co.

Joseph E. Caven, proprietor of The Great Northwest, has purchased the rights to Human Hearts and will take both plays on the road next season. The former production was booked West to San Francisco this season, but the management has now decided to remain East and close late in May.

The Rossow Brothers' co. close a successful season here 1. They open next season in Sept. at Newark, N. J., and are booked solid for forty weeks.

Pauline Hall and her co. are booked for an engagement in May at the Lyceum.

Agnes Palmer, of the E. S. Willard co., was taken ill during the engagement here, and the co. went to Rochester without her, leaving her in the care of her mother.

A. Reid was in town 25 looking after the interests of The Prisoner of Zenda.

Arnim and Wagner joined the Rossow Brothers' co. here 26.

The work of transforming Music Hall into a first-class theatre will be begun about June 1.

Buffalo Lodge, of B. P. O. Elks, held a social session at its parlors 28.

Work on the new Casino Theatre is progressing rapidly. REYNOLD WOLF.

CLEVELAND.

After an absence of five years, Richard Mansfield opened a week's engagement at the Euclid Avenue Opera House April 26 in The Merchant of Venice. Mr. Mansfield gave a strong characterization of Shylock, and Beatrice Cameron's Portia was very pleasing. The piece was elegantly staged, and the production was an artistic one. Arms and the Man was given Tuesday. Beau Brummel Wednesday. A Parisian Romance Thursday. Prince Karl by special request Friday, and the week will close with Dr. Jekyll and Mr. Hyde. W. H. Crane will present his latest success, A Fool of Fortune, week of 3. The Lyceum Theatre, after being closed ten days, opened 29 with The Prisoner of Zenda, which will hold the boards for four performances. The Lyceum will inaugurate a stock co. 3, which will present comedies during the Summer season. The following are the names of those composing the co.: William Granger, Lucius Henderson, Edmund D. Lyons, M. J. Jordan, Albert C. Deltwyn, Louis Breaz, Selma Herman, Carina Jordan, Louise Wakelee, Helen Holland, Lillian Dix, and Blanche Baldwin.

The Cleveland Theatre has had large audiences week of 26 to hear the sweet German singer, Charles A. Gardner, who was seen in Karl the Peddler. The Midnight Flood comes week of 3.

John L. Sullivan and a good co. have been favored by crowded houses at the Star Theatre week of 26. Flynn and Sheridan's Big co. of white and colored artists play a return visit week of 3. Those two popular gentlemen, Fred Coan, treasurer, and John Hicks, house officer, of the Euclid Avenue Opera House, take their annual benefit at that theatre 17. A fine programme, consisting of the best vaudeville talent obtainable, will be the offering.

WILLIAM CRASTON.

PROVIDENCE.

A large audience was present at the Providence Opera House April 26 to welcome Francis Wilson, who opened a week's engagement in Half a King. Mr. Wilson has not been here in several years, and those who saw his performances wish he would come oftener. He had a part that exactly fitted him and he succeeded in amusing his audiences. Lulu Glaser headed the supporting co., and made a charming Pierette. She has a sweet voice and her solos were heartily encored. Peter Lang, J. C. Miron and Christie Macdonald did excellent work, and the co. is in every way satisfactory. The opera is splendidly staged with beautiful scenery and bright and attractive costumes.

A Stranger in New York 3-8.

The popularity of Andrew Mack was demonstrated by the large audiences that greeted him on his return engagement in Myles Aroon at Keith's 26-28. Mr. Mack sang several songs of his own composition, and was generously applauded. He had a good co., which included Louise Montrose, James Vincent, W. J. Mason, and Little Florence Olp.

The Brown University Students opened with a matinee 29 for the balance of the week, and presented their new opera, The Game King. The advance sale is very large.

A Trip to Chinatown 3-8.

This is the last week of the season at the Columbia with McCarthy's Mishaps as the attraction. Barney Ferguson, an old favorite in this city, headed the co. and was as funny as ever. Specialties were introduced by Marguerite Ferguson, Camille Gautier, Robert Ferguson, Ella Fontainblean, Harry Clarke and Mattie Temple, John Marr, George Betts, Nora Reynolds, and Della Ferguson. It was a laughable entertainment. Business very light.

At Lothrop's Opera House week of 26 a triple bill was given. A domestic drama called The Snow Bird was presented by a co. headed by T. F. Thomas, G. W. Watson, and Kate Weston. Thomas and Watson also appeared in their latest skit on "hold ups," entitled, The Burglar Alarm, and Carr and Tourjee's Vaudevilles furnished a good specialty entertainment.

The Garrick Dramatic co., supporting Carleton Wells in Eagles Nest, Ring of Iron and Among the Pines 3-8.

Attractions to appear at the Providence Opera House for the balance of the season are A Stranger in New York, Eight Bells, The Prisoner of Zenda, A Contented Woman, The Old Homestead, and The Bostonians.

Robert Arthur, of A Trip to Chinatown, and Fred Wright, of A Stranger in New York, were here 27.

The season at the Columbia closed 1, and has been a fair one. Business has not been quite as large as was expected, but it was no fault of Manager R. A. Harrington's. He has put up some of the strongest variety bills ever seen in this city. Next season he may have a theatre in a better location. The Columbia, or Floating Palace Theatre, as it was called last season, will be towed down the river next week in order to give up the wharf to the steamboat people.

A sacred concert for the benefit of St. Joseph's Hospital was held at Keith's Opera House Sunday evening 25 and largely attended. Mr. Keith, according to his usual custom, gave free use of his theatre.

Manager Boyden, of Crescent Park, is serving clam dinners every Sunday now, and in a few weeks this favorite resort will be open for the Summer. It is possible that a vaudeville theatre and concert hall will be one of the new departures here this Summer.

A large number of shares of the Providence Opera House Association stock changed hands last week. The controlling interest is now in the hands of the new buyer, and there may be a few surprises in store for Providence theatregoers. The transfer will not for the present affect the present lessee, Robert Morrow, as his lease has a year and a half more to run. After this time some important changes may be made. A gentleman closely connected with the deal says that the purchase is made by a wealthy financier of this city as an investment, and that it is his intention to acquire ownership of all the stock.

Press Agent H. Irving Dillenback is winning laurels as a song writer. Sadie A. Stephens is singing his Only a Baby's Face in Boston this week, and Margaret Rosa has added Some Day He'll Know I Loved Him So to her repertory. Fred R. Bratesman sang his latest, Sweetest of Girls, at the Providence Opera House last week with considerable success.

Stage manager Fitzgerald, of the Bostonians, has been in town the past week rehearsing a chorus for Jules Jordan's opera Rip Van Winkle.

Composer E. W. Corliss and Manager Arthur C. Stone entertained Francis Wilson and members of his co. at the opening performance of The Game King at Keith's afternoon 29.

Emma Calvé appeared in concert at Infantry Hall 28 and received one of the most cordial receptions ever tendered an artist by a Providence audience. It was the prima donna's first appearance in this city, and she fulfilled all expectations. The Boston Festival Orchestra furnished instrumental music, and the event will long be remembered as one of unusual brilliancy. We are indebted to George W. Stewart, of Boston, for the concert.

Business-manager Walter T. Floyd, late of Carl A. Haswin's and The Siberia co., writes that he and William H. Oviatt contemplate making a tandem trip through Europe this Summer, sailing about 15.

HOWARD C. RIPLEY.

KANSAS CITY.

Eugenie Blair appeared at the Coates' Opera House April 26-1 in Camille, East Lynne, Mercy Merrick, and Iron Master to fair business. Her work is fine, and the plays are well staged. The supporting co., including Edwin Ferry, J. R. Armory, and Ella Wren is excellent.

A Railroad Ticket, in which Louis Wesley, Marie Stuart, W. F. Gould, the Burt Sisters, Gus Pixley, and others appear in clever specialties, pleased good houses at the Grand Opera House 25-1.

The spring season of comic opera will open at the Grand 2 with a co. under management of Harry Askin. Among the principals engaged are Bertha Waltzinger, recently prima donna of The Mandarin; George C. Boniface, Jr., late comedian of the same co., and David Torrence, baritone, late of The Geisha. Rehearsals are now progressing at the Auditorium. Erminie will be the first opera presented. A bicycle night will be observed each week, when lovers of the wheel will be especially appealed to, and a prize given to the most popular bicycle club in the city, to be decided by the vote of the audience. A feature will be the reception on the stage at the close of the Saturday performances, when the audience will have an opportunity to meet the singers. Souvenirs will also be given, and a Comic Opera School will be inaugurated under the direction of Adolph Liesegan. The weather is now quite warm, and the season at the Auditorium and Coates' is practically closed.

Julia Stuart played a second week at the Ninth Street Theatre 25-1, presenting East Lynne, Camille, and A Day of Reckoning. Her support, including William Beach, is good, and her work fine. The Pulse of New York comes 2-8.

The season of Fairmount Park opened 1 with band concerts. The regular vaudeville attractions will open June 14. FRANK B. WILCOX.

DETROIT.

At the Detroit Opera House, April 27, the stage was given over to the production of a farce called My Friend Tom, by Edward Weitzel, of this city. The co. playing it comprises the best local talent. The receipts were turned over to our Newsboys' Association. My Friend Tom is a well-written farce, and Mr. Weitzel will no doubt make an effort to place it on the legitimate stage, where its merits should accord it a place.

William H. Crane will be seen in a Fool of Fortune for the first time here at the Detroit on 30.

A Contented Woman will be the attraction 3-8.

The Wilbur Kirwin Opera co. continues at the Lyceum. This week Madame Favart was the opera, and the co. are giving it in a fine manner. Susie Kirwin in the title role, Richard Golden as the Marquis de Port, and Charles D. Renwick as Charles Favart are doing the best work. Next week the co. will be heard in the Bohemian Girl.

The week of 25-1 is the last of the regular season at Whitney's Opera House, which is closing rather early. The current attraction is furnished by Flynn and Sheridan's big co., composed of white and colored people. The performances are very good of their kind. Irene Mackey comes in in the olio and is heard in her popular songs; Tom Brown introduces his original monologue and songs; Smart and Williams give a very clever coon sketch, and there are many others in the co. who are well worth seeing.

M. D. Costello, treasurer of Whitney's Opera House, is to have a benefit next Sunday afternoon and evening 2, and John L. Sullivan and his co. have been secured. Mr. Costello is popular and the sale of tickets for his benefit is large.

At the Capitol Square the Little Egypt Burlesque co. will begin a week's engagement 1.

Pearl Andrews is the star at the Wonderland Theatre the current week, where she is attracting considerable attention by her very clever mimicry work. KIMBAL.

PITTSBURG.

The week ending April 24 saw the closing of the Alvin and New Grand Opera House for the regular season. Notwithstanding the depression in other lines of business both houses have had a very successful season. Messrs. H. C. Shwab and Le Grand White will have a benefit tendered them at the New Grand Opera House 7.

Black Patti's Troubadours opened 26 at the Bijou to a packed house and gave a fine performance, consisting of gems from the various operas, bright vaudeville sketches, and up-to-date farces. Next week The Land of the Living comes, with Kid McCoy as a side attraction.

At the Avenue Theatre the stock co. presented Lend Me Your Wife 26 to the capacity of the house. The vaudeville portion of the programme, headed by Gus Williams, made a hit. Next week the stock co. will produce Haddon Chambers' Captain Swift. The vaudeville specialties will include Imro Fox, Eddie Leslie, Caroline Hale, Galetti's educated donkeys, Edith Kingsley, Do Onzo Bros, Mlle. Carrie, and Montague and West.

Mr. and Mrs. Sidney Drew opened at the Hopkins-Duquesne Theatre 26, appearing in a one-act comedy, entitled When Two Hearts are Won. The house was well filled. Sam and Kittie Morton, the Marco Twins, and Morton and Mack were the notable ones in the vaudeville. Next week: Frederick Paulding, assisted by Addison Pitt and Frederick Mayer, in a one-act comedy, entitled Bound to Win. In the vaudeville will be seen Harry Atkinson, Conway and Leland, Bogert and O'Brien, Ola Hayden, Joe Hayden, Queen Hetherton, and Mason and Healey. The Biograph still remains a prominent feature.

Colonel R. G. Ingersoll lectured at the New Grand Opera House 29.

Manager R. M. Gulick, of the Bijou Theatre, will be married in June to Kate McCoy. The wedding trip will include a tour of Continental Europe, England, and Scotland.

Robert Campbell, son of the late Bartley Campbell, has returned to the city after a prosperous season.

At the East End Theatre the Columbian Specialty co. opened 26.

Webber's Uncle Tom's Cabin co. will open at the Bijou 10.

Rose Coghlan joins the Avenue Stock co. 10, presenting Peg Woffington and Diplomacy.

E. J. DONNELLY.

OMAHA.

The De Wolf Hopper Opera co. in El Capitan crowded the Creighton Theatre April 26, 27 from the orchestra to the foyer. Mr. Hopper has abundant opportunity for displaying his ability, and Edna Wallace Hopper has a congenial part as the military daughter of the ex-viceroy. The chorus was splendid, and the costumes rich and harmonious. A Railroad Ticket 2, 3. Ellen Beach Yaw 7. The Lilliputians 16-18. Georgia Cayvan 24-26.

At the Boyd Xaver Scharwenka delighted a large audience 26. The Bittner Theatre co. in repertoire 2-9. Madame Theresa Carreno 13.

Manager Burgess leaves for New York this week to complete his bookings for next season's attractions at the Creighton and the Auditorium, Kansas City.

Two hundred Omaha Shriners in costume attended El Capitan in a body as a compliment to De Wolf Hopper, who is a member of the order. The farce initiation of Mrs. Hopper into the mystic circle during the last act proved quite a hit.

The Elks have their local benefit 6.

JOHN R. RINGWALT.

PORTLAND, OREGON.

Fanny Davenport, supported by Melbourne MacDowell in Fedora, La Tosca, and Gismonda, was the exceptionally fine attraction at the Marquam week ending April 24. Her engagement made the house full sign conspicuous for five nights and a matinee. Gismonda, with its grand staging and brilliant costumes, was the best received of the three plays.

The Bacon Lonergan-Dalglish co. continued its tentative engagement at Cordray's 11 in Romeo and Juliet; but, owing to lack of patronage, the engagement ceased 13, and the house has been dark since. Manager Cordray says he will not book anything for his house for two or three weeks, when he purposes beginning his Summer season.

A. P. Wilson, advance agent of Georgia Cayvan, arrived 24.

C. M. Brune, formerly Minnie Tittell, well remembered for her good work at Cordray's old house, left here for San Francisco 24.

Won By An Inch, an original comedy drama, by Wyne Sexton Coman, of this city, was given at Burkhard's Hall for the first time 22 before a large audience. The following co. presented it: Miss Josephi, Rota Paxton, Mary Henson, Martha Coman, Mary Josephi, Lynn Baker, Wilbur Edmund, Dave Mackie, John Faull, Jr., and George Durham. The comedy possesses good situations and bright dialogue. O. J. MITCHELL.

SAN FRANCISCO.

The only thing entirely new here Monday night, April 19, was Primrose and West's Minstrels, which appeared before a very large audience at the Baldwin Theatre, and was received with a good deal of favor. They are here for two weeks.

A fashionable audience greeted Georgie Cayvan at the Columbia Theatre 19 in Mary Pennington. This is Miss Cayvan's closing week, as Ward and Vokes come to the Columbia 26 for two weeks with A Run on the Bank. The Overland Route was produced at the Alcazar Theatre 19, and the audience appeared to be thoroughly satisfied.

The Lily of Killarney is in its last week at the Tivoli, where daily rehearsals are going on of Shamus O'Brien, which will be produced 26.

At the Grand Opera House they have The Brand of Cain on this week, and a new leading lady in Mamie Sheridan Wolford.

Sarah Truax and Mr. Post, of the Otis Skinner co., were married at St. John's Episcopal Church 19.

J. D. MAXWELL.

MINNEAPOLIS.

The supplementary vaudeville season at the Bijou Opera House was auspiciously opened April 25 before a very large and enthusiastic audience. The house was handsomely decorated with flowers and potted plants, and the ushers were conspicuous in stunning white flannel suits. An exceptionally strong bill was presented. Irene Franklin won immediate favor in a clever burlesque. Phyllis Rankin made a decided hit in her imitation of Anna Held. Conroy and McDonald were irresistibly funny in their Irish specialties. Stinson and Merton contributed a refreshingly original sketch. Les Freres Carpos were seen in a succession of marvelous acrobatic feats. Fred Hallen and Molly Fuller, two prime favorites with local theatregoers, were cordially received in their musical sketch. A. O. Duncan, the ventriloquist; Mandola, Spanish equilibrist, and Arilene Rumsey, a St. Paul singer, were also seen to advantage in their respective numbers.

The Filharmonix, a local musical organization, gave a very enjoyable concert at the Lyceum Theatre 27 to a large and brilliant audience. The soloists were Mattie D. Redlon, a gifted young soprano, and Florence Lamprey, of St. Paul, a pupil of Hahr and a violinist of ability. The programme, which was excellent throughout, was rendered in a highly commendable manner, the artistic playing of Miss Lam-

prey being especially noteworthy and evoking demonstrations of approval.

The University Dramatic Club presented Twelfth Night at the University Armory 1 to a large and appreciative audience. The performance was very creditable.

Robert Downing is in the city arranging for the opening of the Summer season at the Metropolitan Opera House.

At Metropolitan Opera House Nat C. Goodwin appears in An American Citizen 29-1.

F. C. CAMPBELL.

NEW ORLEANS.

The Jules Grau Opera co. opened the second week of their engagement at the Grand Opera House April 25 by presenting The Beggar Student, which occupied the boards for the first half of the week, and the tuneful opera Ship Ahoy the other half. In the latter opera several good specialties are introduced, Willie Kirst, the New Orleans boy tenor, being particularly deserving of mention. The co. is remarkably good, considering the prices of admission. Alice Johnson, the prima donna, has made a decided hit. The co. is here for two weeks, and will present Tar and Tartar and Paul Jones. Business very good.

Punch Robertson and his co. appeared in The Noble Outcast 25, playing at the admission prices of 10, 20, and 30 cents. The Factory Girl and The Coal King were also given. The co. played to good business, and will stay over another week.

The Spanish Juvenile Opera co., advertised to appear here for two weeks, cut short its engagement 25 in consequence of the small audiences that greeted these little people. They were deserving of better treatment from New Orleans, which has such a large Spanish and Cuban colony.

La Variete Club has tendered a benefit to Manager Greenwall, their lessee. It will occur on 3, and the Grau Opera co. will produce Paul Jones. A crowded house is assured.

J. MARSHALL QUINTERO.

LOUISVILLE.

Hoyt's Contented Woman, with Caroline Miskel-Hoyt in the principal part, occupied the stage at Macauley's April 22-24. The piece drew good business, and made a favorable impression. The Cummings Stock co. returned to the house 25 and repeated A Golden Giant, Our Boys, and Camille.

The only other theatre open week commencing 28 was the Buckingham, where Katie Rooney's Big Burlesque co. filled a satisfactory week.

The Leos, hypnotists, are underlined for a week at the Avenue commencing 2.

The Musical Club, with William H. Rieger, of New York, and Jennie Osborne, of Chicago, as soloists, will sing The Creation at Music Hall 30.

Manager Quilp is making extensive preparations for the season of the Frederick Bond Stock co. at the Auditorium during the months of June and July. The co. will be made up of members selected from the best companies on the road. Subscription season coupon books are now on sale, and there is sufficient demand for them to indicate that the season will be a success.

Edgar Selwyn joined the Cummings Stock co. 26.

John L. Sullivan, Caroline Miskel-Hoyt, and almost all the professional people in the city at the time, attended the opening baseball game of the season 22.

Manager James B. Camp, of the Grand Opera House, is a possible candidate for political honors. He is being urged by his friends to stand for election as Tax Receiver.

Willard Blackmore, who left the Cummings co. 24, will be the recipient of a benefit at the Temple Theatre 5on 5. Mr. Blackmore will appear in two sketches, and will be assisted by local talent.

John M. Strauss, the young actor and composer, who has been studying music in Europe, has returned to Louisville, his home, quite ill.

It is stated that the Cummings Bros., Ralph and Robert, have secured the old Bijou Theatre for next season, and that the owners will remodel the place, giving them a ground floor auditorium. These gentlemen have given value received to a large and well pleased clientele of theatregoers, at the so-called popular prices.

CHARLES D. CLARKE.

ST. PAUL.

Nat C. Goodwin and his excellent co. presented An American Citizen at the Metropolitan Opera House April 21-23 to an audience that filled the house. The play was nicely staged. Mr. Goodwin met with a very cordial welcome and was called before the curtain at the end of each act. Maxine Elliott's Beatrice Carew was a delightful portrayal, and she shared the honors with the star. William Ingersoll's Peter Barbery, Clarence Handyside's Sir Humphrey Bunn, and Fraser Coulter's Egerton Brown were excellent characterizations. Estelle Mortimer as Carola Chapin, Gertrude Elliott as Georgia Chapin, and Hattie Russell as Lady Bunn sustained their roles in a praiseworthy manner. The engagement gave general satisfaction, and the players were favored with repeated curtain calls at each performance. Shore Acres was presented by James A. Herne and his clever co. at the Metropolitan 28-1 to large and appreciative audiences. Mr Herne's Nathaniel Berry was a most pleasing interpretation of the part, and evoked continuous applause. Lucy Morrow as Helen Berry met with noticeable favor, and Robert Fischer was excellent as Martin Berry. James T. Galloway, Franklin Garland, and David M. Murray do good work in their roles.

Fanny Davenport in Gismonda comes 6-8.

At Litt's Grand Opera House high-class vaudeville has established its popularity, and the week of 25 had full houses.

The St. Paul German Dramatic Society Athenaum presented What God Hath Joined Together Let No Man Put Asunder at the Metropolitan Opera House Sunday evening 25 to a large and appreciative audience. The play was well staged and the co. gave a very creditable performance. At the close of the third act E. Tietz, the director of the co., was presented with a handsome diamond stud, the gift of admiring friends.

Manager Benjamin Sterne, of the Fanny Davenport co., is in the city hustling for his attraction.

Fanny Rice, Dr. George W. Purdy, and Manager Frank E. Morse passed through St. Paul 29 en route from the Pacific Coast to New York City. When Miss Rice was passing through Grand Forks, N. D., night of 25, she was aroused from sleep and presented with a large and beautiful basket of cut flowers, by her brothers B. P. O. E. of Grand Forks.

Manager George J. Appleton, of Nat C. Goodwin co., reports large business for this season.

Madame Terese Carreno will appear in concert at the People's Church 3.

The St. Paul chorus of over 100 voices, in which some of the best singers in the city are represented, will be heard at the May musical festival.

The Griffin and Neil Stock co. will open the Summer season at the Metropolitan Opera House 17.

GEORGE H. COLGRAVE.

JERSEY CITY.

Thomas W. Keene opened at the Academy of Music for week of April 26-1 in repertoire to fair patronage. Louis XI. was the play offered, and the performance was good. A change of bill was made at each performance, but the patronage was not what it should have been. Mr. Keene is supported by a co. that is fully competent. Charles B. Hanford is the leading member, and he is a finished actor. Grace Hopkins, the leading woman, was well received. Othello, Richelieu, Julius Cæsar, Hamlet, The Merchant of Venice, and Richard III. were given during the engagement. Harry Webber's Uncle Tom's Cabin 3-8.

The New York Circus, a small concern, gave performances here 28, 29 to liberal patronage. The show was fair.

The auction sale of seats for the Elks' benefit at the Academy of Music 12 occurred April 26, and the premium amounted to $200. A social session was given, at which Brother Imro Fox, the magician, assisted. Donnelly and Girard in My Friend from India will be the attraction.

The Damrosch Musical Union gave afternoon and evening concerts 25 at Pohlmann's Hall to large patronage. The programme was made up of vocal and instrumental selections, under the leadership of Henry F. Wagner, who is also leader of the Academy of Music orchestra.

The season at the Academy of Music closes 8.

Thomas W. Keene and co. closed season here 1.

William E. Broderick, who was compelled to go to Philadelphia to have an operation performed upon his throat, has improved and will sing at the Elks' benefit 12.

W. H. Turner replaced Emmett Corrigan in The Prisoner of Zenda co. 19.

Robert Broderick, who closed with the Brownies 24, opened in Princess Bonnie at Philadelphia 26, playing his original part of the Frenchman.

There will be two cos. out next season playing A Boy Wanted. Harry C. Blaney will head one co. for the big cities, and Louis Martinetti will lead the other one for small towns.

WALTER C. SMITH.

CORRESPONDENCE

ALABAMA.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): House dark. Coming: Bohemian Opera co. 10, 11.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): Woodstock Guards' Minstrels (amateur) April 23 to a very large and well pleased audience.——THE ARENA: Clark's Circus 19-21 to excellent business; a capable co. and satisfactory performances.——ITEM: Owner John H. Noble and Manager St. John have returned from New York. While there Mr. Noble, who is an admirer of fine horses, purchased a stallion for which he paid $2,000.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Charles Whelan, manager): Baldwin-Melville co. April 19-24 at popular prices to crowded houses and best of satisfaction.

MOBILE.—THEATRE (J. Tannebaum, manager): Florence Hamilton co. April 19-24 in The Galley Slave, The Hoop of Gold, The Shaughraun, My Husband, East Lynne, Crawford's Claim, Ten Nights in a Bar Room, and Driven from Home; performance good; business fair; popular prices prevailed. Bohemian Girl was presented by amateurs 28, 29 for benefit of Madame Kolaveski and drew large audiences; performance excellent.——ITEM: The regular season has closed here.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Burlesque on Border City Female Minstrels April 19 to S. R. O. Cary, hypnotist, 23 to very light business. Tyrolean Queen (home talent) 24 to a packed house.——ITEM: Stella Zanone (Mrs. J. Brizzolora), of The Foundling co., is here for the Summer.

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (J. P. Hall, manager): Mr. and Mrs. Whytal in For Fair Virginia April 20 to good house; performance satisfactory. The A. Y. Pearson co. at popular prices 28.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Sam J. Benton as Si Perkins with the aid of his pumpkin band did a good business week closing April 24. Otis Skinner in repertoire 29-1. Primrose and West's Minstrels 6-8.——BURBANK THEATRE (A. Y. Pearson, manager): Gracie Plaisted's Gutta Percha Girl assisted by Kiralfy's Ballet was well patronized week ending 25. Our Boys 28.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia April 21 attracted only a fair house; they deserved better. Otis Skinner in The Soldier of Fortune 22 drew only a fair house; performance splendidly given.

OAKLAND.—MACDONOUGH THEATRE (Mark Thall, manager): Otis Skinner April 19-21 gave a very pleasing performance to a small but enthusiastic audience. Mr. and Mrs. Russ Whytal in For Fair Virginia 22-24; audiences large and well pleased. Primrose and West's Minstrels 3, 4.——OAKLAND THEATRE (Frank W. Stechen, manager): Bloomer Girl Minstrels 19-25; while the performance was of but mediocre quality, it was sufficient to pack the house the entire week.——ITEMS: S. E. Lant, who was formerly with Augustin Daly and later with the Alcazar Theatre, San Francisco, has accepted the position of press agent at the Oakland Theatre.—The Bloomer Girl Minstrels, a Pacific Coast organization, which has been touring this State under the management of D. P. Stoner, disbanded here 24; Mr. Stoner says he has been doing good business, and will reorganize in a few weeks at Astoria, Ore.—The local press has had lengthy notices to the effect that a new theatre is soon to be built in this city.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Ward and Vokes in A Run On the Bank April 21 to a very large and enthusiastic audience; specialties very good.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Howe and Berry's co. April 22 in Excelsior, Jr., to a large and delighted audience.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Ward and Vokes in A Run On the Bank April 22 to good business; performance excellent. Coming: Town Topics 3.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): House dark.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): John J. McNally's latest farce, The Good Mr. Best, was given a successful production April 22 before a large audience that thoroughly enjoyed the excellent work of the co., which included R. A. Roberts, J. G. Sparks, Joseph Coyne, Josie Sadler, Annie Yeamans, Hope Ross, Kate Dale, and Georgia Caine. Although this was only the fifth presentation the skit ran smoothly, and no doubt will achieve success. The dialogue is snappy and the incidents amusing. In the second act singing and dancing are introduced which greatly entertained the audience. The farce is still being rehearsed daily under the supervision of Mr. McNally. Isabelle Morrison presented Carmen, matinee and evening, 24, to fair audience. Miss Morrison was so ill that she remained in her dressing-room from the matinee to the evening performance, pluckily going on again against the advice of her physician. Rob Roy attracted two large and appreciative audiences 28. While many new faces were noticed in the cast the opera was finely acted and received hearty applause. Eight Bells 30. Texas Steer 3.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Stowaways, though seen here many times, still proves a drawing card, and its pathos and humor were warmly applauded by large audiences 23, 24. Brady's Trilby was greeted by good audiences 26-28. The co. is capable. Shenandoah 29-1.——ITEM: William E. Campbell, who has done creditable advertising work for both the Hartford Opera House and Parsons' Theatre, has been engaged by Colonel Woods in a like capacity for the Hartford Base Ball Park.

A. DUMONT.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Daniel Sully in O'Brien the Contractor April 26 gave a splendid performance to small house. The Rocky Gorge Quartette made a great hit, and all members of the co. received curtain calls.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Hanlon's Superba April 22 to packed house. It was the best scenic production ever seen here. Barney Ferguson, McCarthy's Mishaps 24 to small audience. Captain Jack Crawford 29. Daniel Sully in O'Brien the Contractor 5. Eight Bells 14.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): McCarthy's Mishaps to a small house April 22; poor performance. Rosabel Morrison in Carmen 27. Roy Roy 29.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): McNally's Good Mr. Best April 21; good performance to excellent business. Francis Wilson Opera co. in Half a King 23, 24; fine performance to good business. Priscilla 1.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Eight Bells 22-24 gave satisfaction to enormous business.——ITEM: Buffalo Bill's Wild West Show is underlined for 19.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Donnelly and Girard in My Friend from India April 30. Daniel Ryan Repertoire co. for one week beginning 3.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Charley's Aunt April 27 to fair house; performance good. Whitney Opera co. in Rob Roy 1.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): The Bennett-Moulton Comedy co. commenced a two weeks' engagement April 26. Many were turned away, unable to obtain even standing room. At their opening performance the co. produced Monte Cristo with Frederick Murray in the leading part, giving the best of satisfaction.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The Brothers Byrne in their new Eight Bells April 29 to good business.——McDONOUGH THEATRE (J. C. Southmayd, manager): House dark 28-1.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Nevada (local), under direction of Manager Matthews April 27, was a fine amateur performance. Hilda Graham in a soubrette role, William Godfrey as Nevada, Manager Matthews in negro comedy, and J. Quinn as a Chinaman, were as good as the average professional.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Brothers Byrne in Eight Bells with a good co. and bright specialties to good house April 29. Rosabel Morrison in Carmen 30. Local T. A. and B. in A Kentucky Home 6. Roland Rood 12.

BRIDGEPORT.—PARK CITY THEATRE (Mary E. Hawes, manager): The Brothers Byrne in Eight Bells to a fair house April 27. Daniel Sully in O'Brien the Contractor (benefit local Foresters) 28. Oratorio Society (local) 29 in Samson and Delilah. Corse Payton Comedy co. 3-8. Prisoner of Zenda 12. A Contented Woman 14.——AUDITORIUM (Mary E. Hawes, manager): Weber's Uncle Tom's Cabin co. to fair business 22-4; house dark 26-8.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): The Burglar April 23 to S. R. O.; excellent performance. Coming: Santinella, hypnotist, 10 and week. Wood Sisters 24.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Rich and Harris All Star Comedy co. in The Good Mr. Best April 23 to good business; the co. is composed of artists above the average, and includes many favorites; the costumes were elegant, and the mechanical effects good; a pleasing feature introduced in the third act is the Kinetoscope which affords much amusement. Rosabelle Morrison in Carmen 28 to a small but appreciative audience.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Rosabelle Morrison in Carmen canceled on account of illness April 23. Eight Bells to good house; performance excellent.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Rosabelle Morrison in Carmen April 28 to small business. Coming: Professor Jewett the Magician 7.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Florence Hamilton co. in Repertoire April 26-1.

GEORGIA.

SAVANNAH.—THEATRE (C. D. Coburn, manager): Guards Minstrels (local) to a large and appreciative audience April 21. Zelina opera comique (by home talent) was sung before a large and cultured audience 22 and scored a success.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Lady of Lyons was given to crowded house by local talent April 23; performance excellent.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Chase Stock co. April 23, 24 to big houses. Mr. and Mrs. Russ Whytal in For Fair Virginia 4. Georgia Cayvan 5, 6.

WALLACE.—MASONIC TEMPLE (H. C. Hayward, manager): House dark.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): House dark.

ILLINOIS.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): The Van Dyke and Eaton co. April 19-24 to packed houses and good satisfaction. Miss Eaton's dancing with calcium effects deserves special mention. The repertoire consisted of Gutta Percha Girl, A Tallow Candle, A Freak of Nature, Desperate Chances, Jack's Wife, A Jolly Time, and A Midnight Mistake. Anna Eva Fay 26-1 opened to an enormous house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Billy Link's Vaudevilles April 21-24; performances well received; business fair.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co.) The Peoria Chorus assisted by Madame Clementina De Vere April 22 to good house. Madame De Vere making a big hit. Jay Pierre, the Musical Director of the Chorus, covered himself with glory. The Peoria High School Prize Essay contest 23 drew a big house. The Van Dyke Eaton co. in repertoire week of 26 opened in A Gutta Percha Girl, and over 500 people were turned away.——THE AUDITORIUM (A. R. Waterman, manager): Work and Wages 18-21 to poor business. The Octoroon 22-24 to fair business at low prices; co. fair. Lost in London opened 25 to fair house. Uncle Tom's Cabin by the Auditorium Stock co. 28-1.——ITEMS: Chas. J. Kindt, manager of the Burtis Opera House, spent 22, 23 in Peoria. J. A. Rooche, hypnotist, was here week of 25, the guest of Manager Barhydt, who will manage Mr. Rooche next season.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Easter Glee Club and Orchestra (local) April 23 highly entertained a full house.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Gilbert Opera co. in Said Pasha and Pirates of Penzance April 26, 27.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (Charles Hickok, manager): The Andrews Opera co. to large and well pleased audiences April 22-24. All of their operas are well staged and the co. is exceptionally well balanced, and they have made many friends here.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Nat C. Goodwin presented An American Citizen to a crowded house April 20. De Wolf Hopper in El Capitan was greeted with a big house 21. Cissy Fitzgerald in The Foundling failed to please a small house 23.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Gilbert Opera co. in Mascot April 29.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Alabama April 22 gave best of satisfaction to a fair audience. University of Illinois Concert 30. Billy Link's Vaudevilles 6-8.

JOLIET.—THEATRE (William H. Hulshizer, manager): Billy Link's Vaudeville co. April 19, 20; business light. Cox and Palmer's production of Ben Hur, assisted by local talent, to large business 21-23. The Gilbneys opened a week's engagement 26 to a good house.——ITEM: Ringling Bros.' Circus did an extremely large business afternoon and evening.

JACKSONVILLE.—GRAND OPERA HOUSE (H. Ravenscroft, manager): Wilson Theatre co. April 22-24 in Adventuress, Wages of Sin and White Slave to good house first night; fair other nights; good satisfaction.

ELGIN.—DU BOIS OPERA HOUSE (Fred. W. Jencks, manager): Trans-Atlantic Vaudevilles April 22-24 to fair business. Baggage Check 30.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): The Arnold-Wolford's co. April 25 commenced a week's engagement at popular prices to good house; general satisfaction.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Clement Bainbridge's Alabama April 27; fair house; excellent co. Trans-Atlantic Vaudevilles 28, 29.

SOUTH CHICAGO.—CALUMET THEATRE (John Connors, manager): A Bowery Girl April 18 to big business; splendid satisfaction. Margaret Miller's Merry Makers opened a week's engagement 25 at popular prices to S. R. O. in Kathleen Mavourneen. Jack Kett as Terrence O'More was well fitted to the part, and his singing brought down the house. A Million of Money 26 and O'Flanagan's Courtship 27 to S. R. O. The Rag Picker, Nobody's Child, The Lunatics, and Was She Guilty was given the rest of the week. Dockstader's Minstrels 2, 3. Return engagement of Merry Makers 9 and week.——ITEMS: Will Deming of A Bowery Girl co., who has been seriously ill, rejoined the co. at Chicago 25.—This theatre will be converted into a ground floor house during the Summer.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Holden Comedy co. closed a week of good business April 24 at popular prices.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Belshazzar (local opera) April 28, 29. May Festival 30-1. Elks' Minstrels 7.——ITEMS: Heart of Chicago co. closed their season at St. Louis 25, and Allen Hampton of the co. came here 28 to assist the Elks in giving their minstrels. Edw. Halpiter will present The Belles of Brockville with local talent 29, 21. James L. Armstrong, formerly of Callahan's Faust co., was here 19-26 visiting his parents.—J. D. Cline has gone to Indianapolis in the interest of the house.

GOSHEN.—THE IRWIN (Frank Irwin, manager): Shore Acres (No. 2 co.) April 22 to fair business; performance not up to the standard of last year's.

EVANSVILLE.—ITEM: Both the Grand and People's Theatres have closed for the season, which has proven successful.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, treasurer): K. Okabe's Japanese Troupe April 21-23 to big audience; excellent performance.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Darkest America April 29 to fair house. Sipe, Dolman and Blake's Dog and Pony Show 21 and 22 afternoon and night to very good business; excellent performance. Walter L. Main's Circus 22, to fine business.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Keller, the Peerless Magician, April 22 to large and highly pleased friends. Field's Darkest America 26 closed a good house.

PORTLAND.—AUDITORIUM (Lindawood and Andrews, managers): House dark 3-8.

MARION.—WHITE'S THEATRE (E. L. Kinneman, manager): Al. G. Fields' Darkest America pleased a crowded house April 22. Shore Acres was well presented by a capable co. to a large audience 24. The Imperial Japanese co. to fair business 26-28.——ITEM: The local branch of the Theatrical Employees' Association presented Manager Kinneman with a gold-headed cane 24.

ANDERSON.—GRAND OPERA HOUSE (I. C. May, manager): Pulse of New York to fair business April 24; performance good. This closed the season here.——ITEMS: Cora Burton, who has been with The Brownies this season, is here visiting her mother. She has signed for Summer opera in Atlanta. Wallace Shows appeared here to good business 22; performance good. Walter L. Main shows to big business 23.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Coming: John Drew in Rosemary 10.——GOOD'S OPERA HOUSE (J. B. Toms, manager): Darkest America to a packed house 24, and gave a good performance. Dockstadter's Minstrels 6.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): The Pulse of New York April 23 to a light house.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Ames' Magniscope and Concert co. April 29-2.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Scott Raymond's co. April 19-24 to poor business; performance very poor.

IOWA.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Cissy Fitzgerald April 22; performance appreciated by a large audience.——ITEM: Meta Maynard, the ingenue, whose acting was much admired, is the sister of Professor Sharpe, organist at St. Luke's, and was his guest while here.

KEOKUK.—OPERA HOUSE (J. C. Hubinger, owner): Leotta, in readings, recitations and posings, assisted by Miss Charbonneau, solo harpist, to good business April 26, 27.——ITEM: Mr. Hubinger is having some repairs made to the house.

OTTUMWA.—GRAND OPERA HOUSE (S. B. Patterson, manager): Ellen Beach Yaw, assisted by Maximillian Dick, violinist; Miss Lay, pianist, and Miss Reade, contralto; to a large and appreciative audience April 26.——ITEM: Manager Patterson is acting as advance agent of the Andrews Opera co., but retains control of the Opera House.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and co., managers): Salter and Martin's U. T. C. April 25 to fair audience.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Salter and Martin's Uncle Tom's Cabin had a very large house April 26; good performance. Minstrel performance by students of State University 28.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Cissy Fitzgerald April 21 in The Foundling to fair business; audience disappointed. De Wolf Hopper in El Capitan 23 to S. R. O. at advanced prices; performance well received. House dark 24-26.——GRAND OPERA HOUSE (William Foster, manager): Salter and Martin's U. T. Cabin co. to large business 19-24; performances were well received.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Cissy Fitzgerald in The Foundling April 20 to crowded house. Blaney's A Baggage Check 21 to good business; the Fanchannette Sisters, acrobatic dancers, made a hit. De Wolf Hopper and his excellent co. in El Capitan 24 to S. R. O.; at the close of the second act Mr. Hopper and the co. responded to six curtain calls; the chorus is exceptionally strong, and altogether the best seen here for some time.

RED OAK.—RYNERSON OPERA HOUSE (Clark and Preisuman, managers): Burton and Sanger week of 3.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Baggage Check April 22 to fair business and good satisfaction.——ITEM: The season just closed has been fairly prosperous, and Manager Harmon will retain the management.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): Blaney's A Baggage Check April 27 to good business; satisfactory performance. Burton and Sanger's Players opened a week's engagement 25 in The Inventor to good business. Coming: Railroad Ticket 6. Oriental Comedy co. 7, 8.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): House dark; no booking.——GRAND OPERA HOUSE (O. T. Crawford, manager): John F. Finerty on History of Ireland April 29; fine lecture; business very light. Leah the Forsaken 23 by students of Bethany College. Margaret Mather in Cymbeline 28.——ITEM: Ringling Bros.' Circus appears 13.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Enrich, manager): A Railroad Ticket with Louis Wesley and Marie Stuart in the leading roles had fair house April 24; co. very strong; audience well pleased.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Marthing, manager): The Paiges in repertoire week ending April 24; good performance to good business.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Rascoe and Roberts April 19-21 to fair business. Shumann Opera co. 22; fair house; audience well pleased. The Chase-Leiter co. week of 26.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Spooner Dramatic co. week of April 26. Coming: Walter L. Main's Circus 15.

EMPORIA.—WHITLEY OPERA HOUSE (F. J. Miller, manager): Shumann Concert co. April 24; fair audience; performance good.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Lady Minstrels (local) under direction of Walter Ellis April 20-22; business only fair; best amateur performance ever put on here. The Spooners week of 3.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): House dark. Coming: Weston's Comedians 3-8.

LYONS.—BUTLER'S OPERA HOUSE (Fred. R. Lutz, manager): Behannesey's Grand Oriental Entertainment April 30.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Price's Excelsior, Jr., April 21; very poor house.——ITEM: Kansas Musical Jubilee occurs 18-21. An unusually large number of entries have been made.

KENTUCKY.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell and Co., managers): House dark April 26-13.——ITEM: Wallace Shows come 4.

ALLENSVILLE.—OPERA HOUSE (Glass and Carvell, managers): Owen's Glass Blowers April 29-24; instructive entertainment; light house.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): House dark.

FRANKFORT.—CAPITAL OPERA HOUSE (John W. Milum, manager): Local talent in Our Boys April 29

to a large and appreciative audience. The co., although amateur, gave entire satisfaction. Miss Chinn, and Messrs. Van Derveer, Milum, and Harts deserve special mention for their work.

MAINE.

PORTLAND.—THEATRE (Charles C. Tukesbury, manager): Richards and Canfield in Hoyt's A Temperance Town April 22, 23 was greeted by three large houses. The Ensign 24 to fair business. Chandler's Band gave a sacred concert 25 to light audience. Hands Across the Sea 1. Brady's Trilby co. 3, 4. Hoyt's A Black Sheep 6. The Old Homestead 7, 8.——CITY HALL (George H. Libby, agent): The C. L. and D. Society gave their minstrel performance 22 to two good houses, and was much enjoyed. Calvé Concert co. delighted a S. R. O. house 26, playing to $3,000. Sousa's Band 29 pleased a large audience. The operetta Laila 1.——PALACE THEATRE (Wolf Brothers, managers): The best bill of the season is being presented week of 26 to big business. It includes Collins and Collins, Carrie Tuttin, Leonard and Hart, Al. Lubin, Kate Hope, and Marlowe and Regan.——KOTZSCHMAR HALL: Rossini Club Concert 29.——ITEMS: Little Gladys Theodore, for several seasons with the Shore Acres co., is in town and will take an important part in the production of Laila 1. The lithographs of Sousa's are some of the handsomest seen here this season. Mr. and Mrs. Edward Girard, of My Friend from India co., spent 25 in town as the guests of Mrs. Gardiner.—The Dalton Dramatic co. gave an enjoyable military drama at Hoegg's Hall 23.—Madame Calvé refused to give her scene from Hamlet 26 until her manager removed the orchestra of fifty men from the rear of the stage. This took up considerable time and necessitated the removing of several rows of people in the audience to accommodate the musicians. Even a prima donna should be more considerate than that.—My Friend from India co. stopped over here 25. They reported business excellent.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Donnelly and Girard in My Friend from India April 24 to a large and well satisfied audience at advanced prices. The Ensign (ushers' benefit) 26 to good business.——THE NORUMBEGA (H. C. Bean, manager): Hafford and Lincoln Yellow Kid co. 22-24; fair business and fair co. Murphy and Macay Vandeville co. opened their season to good business 26. They have a first-class co., and give a clean and enjoyable entertainment. Manager Murphy is the old-time Dublin Dan.——ITEM: Jack Jordan of The Yellow Kid co. while sailing in a canoe on the river at Oldtown 26 was drowned. The co. were to play there that night, but this cast such a gloom over them all they disbanded.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The Ensign April 21 to a large audience; best of satisfaction.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Bros., managers): Lewis' Si Plunkard gave an amusing performance to a good house April 17. Flints, hypnotists, opened a week's engagement to a good house 26.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Flora Stainford in A Soldier's Sweetheart opened a week's engagement April 26 to a full house. Coming: The Flints 10-15.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): A local French dramatic co. gave a fine interpretation of La Tour de Londres April 21 to splendid business. The ever welcome Andrew Mack 23, 24 and matinee in Myles Aroon entertained fair audiences. Mr. Mack, as usual, is well supported, and sings and acts as of yore. Gilmore and Leonard in Hogan's Alley 30. Archie Boyd in The Old Homestead 3. Sousa's Band 7. Vesper-Country Club Minstrels 11, 12.——MUSIC HALL (W. H. Boody, manager): Weber's Olympia Burlesquers gave very fair performances 22-24 with matinee, but the attendance was light. The Garrick Dramatic co., led by Carlton Wells and Isabel Pitt Lewis, 26 and week, giving a repertoire of plays in a very creditable manner; business fair. James B. Mackie in Grimes' Cellar Door 3-5.——ITEMS: Stephen Wright gave an illustrated lecture on Shakespeare at the Savoy Theatre 24.—The local Elks held a business and social session 27; members of the Garrick co. were among the guests.—The Lakeview pleasure resort will open about 15. The theatre will probably be used both for operatic and vaudeville performances.—The Magic Top is the name of a burlesque written by H. W. Webster and F. W. Wilcox, of this city, and performed by amateurs 21-23. The book is original, but the music has been "booked" from various sources.—The enterprising firm of Fay Bros. and Hosford, of this city, will have under their control the new play-house now in course of erection in Portland, Maine.—Peter Clark, business-manager of Weber's Olympia Burlesque co., received word while here that he had fallen heir to $10,000 from relatives in England.

ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Sousa's superb band fascinated a large audience April 22. The band and its soloists always do their best, and are very obliging with encores, so that patrons get about double the printed programme. Jack and the Beanstalk left only room for a few beanpoles in the theatre at their performances 23, 24. The co. is strong, and the girls are pretty. Carl A. Haswin in A Lion's Heart 30. Brothers Byrne in Eight Bells 1. Francis Wilson in Half a King 4. Roland Reed 11. A Contented Woman 15.——ITEM: The sudden canceling of Under the Polar Star left week of 26 open, but Walter F. Floyd of A Lion's Heart popped in and made a quick date, and Eight Bells did likewise.—The interior ruins of the burned Opera House have been nearly cleaned up, and work will soon begin on rebuilding.—Buffalo Bill's Wild West will show on Hampton Park 21. EDWIN DWIGHT.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Sages did good business and gave interesting hypnotic entertainments April 18-24. Waite and Harrison's Comic Opera co. opened a week's engagement in Fra Diavolo to a large and well pleased audience 26. Coming: A Temperance Town 6. The Dazzler 13.——ITEM: William W. Cross, part owner of the City Theatre and manager for ten years, died 25.

LEOMINSTER.—TOWN HALL OPERA HOUSE (G. E. Sanderson, manager): The Old Homestead April 26; fair audience; pleasing performance. The fine singing was much enjoyed.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The Daniel R. Ryan Repertoire co. in From Sire to Son, Lost Paradise, Led Astray, and Forgiven did good business week of April 26 and gave general satisfaction. Rosabel Morrison in Carmen 5. Jim the Penman 12.——ITEM: C. G. Nunn, of the team of Bradford and Nunn, has leased the Bijou Theatre for next season, and will conduct it as a first-class variety house. Considerable in the way of alterations and repairs will be done.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Bogrett, manager): Andrew Mack in Myles Aroon April 22; fair business; fine performance; good co. Mr. Mack's singing was especially enjoyed. Pete Baker, supported by the McCutcheon-Gilkison co., opened a week's engagement 26 to good business. Repertoire includes The Immigrant, Is He Insane, The Noble Outcast, Uncle Dan'l, Chris and Lena, The Galley Slave, and Dangers of a Great City.——CITY HALL: Sousa and his superb band 24 to a large and very enthusiastic audience; excellent programme; pronounced the finest concert ever given here.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Denman Thompson's co. presented The Old Homestead April 21 to a packed house. The co. was good and Archie Boyd, in the leading part, was all that could be desired. New Eight Bells 5. Prisoner of Zenda 10.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Guy Bros.' Minstrels April 29 to fair business. Grimes' Cellar Door 29.

WESTFIELD.—THE OPERA HOUSE (A. H. Furrows, manager): Rosabel Morrison in Carmen billed for 1. Eight Bells 4. Hogan's Alley 11 canceled.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Superba April 23, 24 with its lavish display of scenery drew large and delighted audiences. Gilmore and Leonard in Hogan's Alley 26 attracted small business. Donnelly and Girard assisted by Maude Granger in My Friend from India 28 delighted a fair audience. Rosabel Morrison 8. William Barry 10. Sousa's Band 11. A Stranger in New York 12. Old Homestead 19.——RICH'S THEATRE (A. E. Rich, manager): Zero Burlesque co. 22-24 to light business. Wood Sisters' Burlesque co. 25-28 drew lightly. McCarthy's Mishaps 6-8.——ITEMS: Superba closed its season here. The Hanlons have a new play after the style of Le Voyage En Suisse for next season. Donnelly and Girard take The Geezer out next season. Manager Wiley benefits with A Stranger in New York. Hogan's Alley and Friend from India close 15.

WORCESTER.—THEATRE (James F. Rock, manager): Carl A. Haswin in A Lion's Heart did satisfactory business at popular prices April 26-29. The Romance of a Day 30-1 by local amateurs was honored by large houses. Coming: Eight Bells 7, 8.——LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Gormans were immensely funny in The Gilhooleys Abroad 26-1, and correspondingly prosperous. Agnes Herndon 3-8 for the benefit of the Knights of Pythias.——FRONT STREET OPERA HOUSE (E. J. Abbott, manager): The second week of the stock co. was fairly well patronized 26-1, when Stricken Blind was given. Harry Leslie, a Worcester boy, as Solomon Isaacs got most of the laughter and the good notices.——ITEMS: The Gormans closed their season here 1. Next year they will appear in an entirely new farce comedy.—Lincoln J. Carter's entire series of enterprises are Manager Alf Wilton's latest bookings for '97-'98.

LYNN.—THEATRE (Dodge and Harrison, managers): The Waite Opera co. closed a brilliant week April 24. It is the best repertoire opera co. ever seen here. The choruses and soloists are exceptionally good. Sousa's Band 27 gave an excellent concert to a large and greatly pleased audience. The St. Joseph's Dramatic Club in A Celebrated Case 28 was costumed and staged in an exceptionally good manner. Robert Hurley, of Boston, acted as instructor, and is entitled to commendation. A Temperance Town 29. The Old Homestead 30.——MUSIC HALL (Dodge and Harrison, managers): House dark.

NEW BEDFORD.—THEATRE (William B. Cross, manager): The Sages, hypnotists, drew good audiences week of April 26, and gave a good entertainment. Canfield and Richards in A Temperance Town 5.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Sousa's Band April 23 to large and very appreciative audience. Sacred Concert 25 by local talent to good audience. A Black Sheep 26 to good business; high class performance, Otis Harlan being particularly pleasing. Brady's Under The Polar Star canceled 29-1.——THE EMPIRE (T. F. Murray, manager): Dr. Amenge, hypnotist, 19-24. Grimes' Cellar Door 26-28 to fair business.——ITEM: Steve Maley of A Black Sheep co. was presented with a diamond pin by a number of his friends here.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Minstrel co., under the auspices of the local Knights of Columbus, gave a fine entertainment to big business April 23. A Temperance Town 5.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Sousa's Band entertained one of the largest audiences ever seen here April 23. Hoyt's A Black Sheep amused a very large and enthusiastic audience 27. Coming: Rosabelle Morrison in Carmen 4. Byrne Brothers Eight Bells 8.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Myra Collins Dramatic co. 19-24 in A Soldier's Sweetheart, The Little Duchess, and The Mascot of The Mines to light business; co. good. Local Dramatic Club in The Chafing Dish 27 entertained a fair and well pleased audience. Grand Band Concert 30. Coming: My Friend from India 7.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Bennett and Moulton Comedy co. closed a week's engagement April 24; business poor. The Old Homestead 29. The Ensign 30. The Sages 3-8. Sousa's Band 10.——THE MUSES (Gorman and Simmons, managers): Melbourne Brothers' Creole co. 21-28; fair business. Wood Sisters' Burlesque co. 29-1.——ITEM: During the performance at The Muses 27 Joseph Harper and Eva Cornell, of the Melbourne Brothers' co., were married by a justice of the peace.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Vitascope and Japanese Troupe April 19-24 gave satisfaction to large audiences at popular prices. William H. Crane in A Fool of Fortune 26 pleased a good audience. Darkest America 3.

OWOSSO.—SALISBURY OPERA HOUSE (Salisbury and Brewer, managers): J. H. Hartigan in Jekyll and Hyde April 26 to fair business; Mr. Hartigan is a good actor, and should surround himself with better people.——ITEMS: Mat Wixom's Circus appears 12.—Roy Ewen, of this city, joined the Hartigan co.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Fontana in Hypnotism April 20-23 to fair houses; performances good; audiences very well pleased. Bryan's Comedians 26 and week. Darkest America 5.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Elihu R. Spencer canceled April 20.——ITEM: The season here is practically over; the house will undergo alterations and repairs during the Summer.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): Kellar entertained fair audiences with his clever feats of magic April 23, 24. He introduced several new tricks. W. H. Crane 27.——GRAND (O. Stair, manager): Dr. Bill was presented 22-24 before good and enthusiastic audiences; the funny situations and clever lines in the play were received with the same favor as on former visits; Celie Ellis did excellent work. Stair's Vaudeville co. 26, week.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. F. Gruendler, manager): J. H. Brown co. April 22-24 to fair business in The Pay Train, and The Gold King, under the name of A Brother's Crime.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Chicago Marine Band April 23 to large and well pleased audience.——THAYER'S OPERA HOUSE (Stone and Thayer, managers): House dark.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): The Mikado, given under the direction of Professor E. E. Gubb by home talent April 27, 28, was an immense success pecuniarily and every other way; the principals were all very good; John Reidy made a very favorable impression in the leading tenor role of Nanki-Poo, as did Mrs. M'Gowan as Yum Yum, and Fred Truesdell as Poo-Bah; in the characters assumed by our home people C. B. Hoyt as the Mikado, Will Moreland as Ko-Ko Mrs. James Davis as Katisha, and Irene Morgan as Pitti-Sing, were all very good, and the chorus was strong and sang well.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Coming: Dr. Jekyll and Mr. Hyde 4. Darkest America 10.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Kellar April 27 to a large house; audience more than pleased. Coming: Newell's Columbian Comedy co. 3 and week.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Kellar, magician, drew a fair house April 26, presenting a splendid programme.——STAR THEATRE (Fred B. Mead, manager): The Metropolitan Specialty co. opened in a good bill to fair business 26 for a week.

MINNESOTA.

WINONA.—OPERA HOUSE (J. Straslipka, manager): The Wood Jersey co. to good business at popular prices week of April 19. Orchestral Recital by pupils of Frank S. Hines, assisted by Emile Onet, soloist, to crowded house 21. Wood Jersey co. week of 26.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Prescott and Torrey's Comedy co. April 29-1.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Fanny Rice in At The French Ball April 21; excellent co. and entertainment; audience very small, but enthusiastic.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Griffith's Faust April 21; audience well pleased; business satisfactory.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Roberts' Faust April 24 to good house; performance good. Coming: Nashville Students 7.

MANKATO.—THEATRE (Jack Hoeffler, manager): Prodigal Father co. April 26 to biggest house of the season; co. first-class. Mack-Walker co. 28-1. Railroad Ticket 8. Ellen Beach Yaw 13.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): William L. Roberts and Olive Martin in Faust April 22 to light house. Prodigal Father 27 to large business; first-class production. Red Wing Amateurs in Patience 4. House dark 5-8.

MISSOURI.

CARTHAGE.—GRAND OPERA HOUSE (H. P. Hall, manager): A Railroad Ticket April 23 to large and well pleased audience.

ST. JOSEPH.—CRAWFORD THEATRE (E. S. Brigham, manager): House dark.——TOOTLE THEATRE (C. U. Philley, manager): Margaret Mather 28. Ellen Beach Yaw (concert) 30.——ITEM: The Ringling Bros.' Show appears 12.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. Wood, manager): A Railroad Ticket April 21 to standing room only. Rough Diamond by local talent 30. Chase-Lister Theatre co. week commencing 3. Walter L. Main's Circus 5.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): His Daughter by local talent April 22 to small business.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): House dark 2-9.——NORMAL AUDITORIUM (George L. Osborne, manager): House dark 2-9.——ITEM: Johnson's Our Dorothy co. closed a season of eighty-five weeks instead of thirty-five as per last week's report.

CLINTON.—OPERA HOUSE (H. Brannum, manager): House dark.——ITEM: Walter Main's Circus comes 6.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Howard and Berry Extravaganza co. in Excelsior, Jr., April 20 to large audience; co. gave satisfaction; good specialties. A Railroad Ticket 22 to good business; good performance. Basca and Roberts week of 25. Walter L. Main's Circus 10.

MONTANA.

BUTTE.—MURRAY OPERA HOUSE (John Maguire, manager): P. J. Kennedy's Broadway Comedians played a return engagement April 23, 24, presenting Town Topics to good business; clever performance. J. W. World deserves special mention for clever work. Fanny Davenport 29, 30. Maguire Stock co. in The Two Orphans week of 3.——UNION FAMILY THEATRE (Dick P. Sutton, manager): U. T. C. has packed the house week of 19.——ITEM: Edward Holden, who was doing advance work for the defunct Little Cinderella co., has joined the Union Stock co.

GREAT FALLS.—GRAND OPERA HOUSE (A. J. Shores, manager): Broadway Comedians in Town Topics April 20 to crowded house; general satisfaction.

NEBRASKA.

LINCOLN.—THE LANSING (John Dowden, Jr., manager): De Wolf Hopper in El Capitan April 28.——THE FUNKE (Frank C. Zehrung, manager): Woodward Theatre co. 19-1, excepting 23, accompanied by Adgie with her performing lions to good business; fair performances. The following plays were presented: Arabian Nights, Midnight Watch, Three Silk Hats, Ten Nights in a Bar Room, The Lawyer's Clerk, and The Cotton Spinner. Charles E. Blaney's A Baggage Check 23; fair house; fair performance. Ellen Beach Yaw 6.

FREMONT.—LOVE OPERA HOUSE (George J. Coddington, manager): Madison Square Comedy co. opened for week of April 26 in repertoire to fair business.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (S. B. Reynard, manager): The Bittner Theatre co. in repertoire April 19-24 to good business. The Galley Slave, Inshavogue, Fire Patrol, Temptation of Money, Uncle Dan'l, and The Lightning Express were presented. Coming: Ellen Beach Yaw 5.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Ensign for the benefit of the Press Club drew fairly April 23; performance only fair. A Temperance Town 29. Coming: The Old Homestead 9.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Donnelly and Girard, in My Friend from India, played a return engagement April 26 to a big house. The Old Homestead 28.——BIJOU (W. H. Ashton, manager): Kidnapped 26-28 pleased good houses.——NEW PEOPLE'S THEATRE (William Cobb, manager): House dark.——ITEMS: Gorman's Theatre is now under new management, and has been named the Bijou. W. H. Ashton has assumed control and promises to thoroughly renovate the house and put in an excellent stock co. comprising Frank Lavarville, Harry R. Vickers, W. T. Sully, W. B. Corbett, James B. Mackie, Harry Cotton, W. J. Harris, William Wylie, Jessie La Seur, Josie Mitchell Vickers, Kate Standfor, and Lillie Pearce.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Frankie Carpenter and Jere Grady supported by a good co. presented Chip, A Great Crime, and A Barrel of Money to good business April 22-24. The E. A. A. presented Miss Carpenter with a beautiful floral horseshoe. The Ensign to S. R. O. 28; general satisfaction; George A. D. Johnson as Jack Dudley did the best bit of character work seen here this season.

NASHUA.—THEATRE (A. H. Davis, manager): Sawtelle Dramatic co. closed a week's engagement April 24 to fair business. The Old Homestead was greeted by a large house 27. Grimes' Cellar Door 1.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Boston Festival Orchestra April 27; grand concert to good audience. Pinafore (local) 29 to full house.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): Coming: Sothern in An Enemy to the King 3-8.——H. R. JACOBS' THEATRE (M. J. Jacobs, manager): Charles E. Blaney's Electrician 26-1 to good business. The co. is unusually strong and gave an excellent performance. Coming: Coon Hollow 3-8.——ITEMS: Charles H. Plummer, of Isham's Octoroons, at the close of the Newark engagement went to his home at Rochester, N. Y., to take a much needed rest.—Mr. and Mrs. Charles E. Blaney passed the week 26-1 here.—The Ladies' Choral Club, of this city, gave a very enjoyable concert in the Essex Lyceum 23.—The Electrician closed here 21.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): The Man in the Iron Mask presented by Donald Robertson and Brandon Douglas to well filled houses April 23, 24. The co. is strong and gave perfect satisfaction. The Prisoner of Zenda (ushers' benefit) to a fair house 27 and gave a pleasing performance. The scenic effects are very beautiful. Morrison's Faust 3.——LYCEUM THEATRE (A. H. Simonds, manager): On the Levee presented by the Elizabeth Athletic Club drew crowded houses 24-26. Sowing the Wind came to a fair house 28, and gave an excellent performance. Maud Edna Hall, Thomas Whiffen, and Marshall Stedman are deserving of special mention. Coming: The Dazzler 8.——ITEMS: The Prisoner of Zenda closes its season.—Frohman's Sowing the Wind co. will close Paterson, N. J., 1.—The orchestra of the Star Theatre, under the management of George Hector, is constantly obliged to respond to encores during the performances.

DOVER.—BAKER OPERA HOUSE (W. H. Baker, manager): House dark.

PLAINFIELD.—MUSIC HALL (Geo. H. Willy, manager): Prisoner of Zenda April 26 to fair business; co. excellent. Loraine Hollis in repertoire 28-1 to heavy business; good satisfaction.

RED BANK.—OPERA HOUSE (John W. Eyles, manager): Joshua Simpkins April 21 to a good house; performance good. Himmerlien's Ideals opened a week of repertoire 26 in The Danites to S. R. O. Black Flag was given 27 to good house, and The Mountain Girl 28 to fair house. Professor Howson's Band and Orchestra is the best of any traveling attraction here this season. Beatrice Earle made a hit in her illustrated songs.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Rich and Harris co. presented McNally's The Good Mr. Best April 24; the co. is one of the strongest seen here this season, and the audience was much pleased. McAuleff and Green's co. opened 25 for the week to fair business. Coming: The Dazzler 7. Cuba's Vow 8. Baker's Repertoire co. 10-15.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): E. F. Rush's Excelsior co. April 26-28 to fair audiences; ordinary performance. Trilby was played 29-1 by a co. that included Elizabeth Hollo-

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SPECIAL MEETING OF THE ACTORS' SOCIETY OF AMERICA

TO THE MEMBERS OF THE ACTORS' SOCIETY OF AMERICA:

In accordance with Section 3 of Article I. and Section 6 of Article VII. of the By-Laws of the Actors' Society of America, I hereby call a special meeting of the Actors' Society of America for Monday, May 24, 1897, at 11 o'clock A. M. of said day, at the office of the Society, Room 8, 1432 Broadway (S. E. Cor. Broadway and 40th St., 40th Street entrance), New York City, N. Y.

This meeting is called for the purpose (1) of receiving the resignation, filed this day with the Secretary of the Society, of the President of the Society, and electing a President for the unexpired term, and (2) electing a Treasurer of said Society.

NEW YORK, April 19, 1897.

JOHN MALONE,
President Actors' Society of America.

N. B.—Members will please bring their membership cards. None but members in good standing admitted to the meeting

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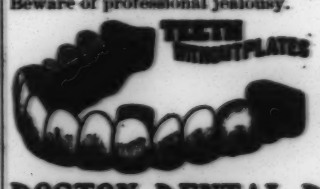

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way, Lizzie Annandale, Clarence Bennett, Theodore De Vere, Frank Rolleston, and Edwin Brewster; performance was fair; attendance light. The Stowaway 3-6. E. S. Willard 7, 8. The Great Northwest 10-12. The Boys of Kilkenny 13-15.—HARMANUS BLEECKER HALL: Pinafore was sung by local talent to small business 21-24. The Scottish Reformation by local talent had small houses 27, 28. Jack and the Beanstalk opened to good business 29. The May Festival of the Albany Musical Association 5, 6, under the management of Voyer and Davis. Francis Wilson will sing in Half a King 7, and Woodward and Smith bring The Prisoner of Zenda 8.—GAIETY THEATRE (Agnes Barry, manager): Rose Sydell's London Belles opened to big business 26 and gave a good performance. French Folly 3-8.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): American Lilliputians in Hogan's Alley drew small houses April 23, 24; performance fair. Hennessey Leroyle in Other People's Money 27; fair house; performance good. Roland Reed 1. Twelve Temptations 3.

LYONS.—MEMORIAL HALL (John Mills, manager): Hennessey Leroyle in Other People's Money April 24; very clever performance to small business. The Old Homestead 4. Little Trixie 6. Kellar 12.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): A Texas Steer, under the auspices of Hornellsville Lodge No. 304, B. P. O. E., April 22 to large audience. Receipts, $680. The Elroy Stock co. opened for the week of 26 to fair business. The White Squadron, Unknown, and The Land of the Midnight Sun were given the first half of the week. Coming: Hi Henry's Minstrels 8.—ITEM: The Elks held a social session at the Lodge rooms following the performance at which several members of The Texas Steer co. were guests.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Waite Comedy co. closed a two weeks' engagement 1 to good business; performance satisfactory. Coming: Donnelly and Girard for Manager Sweet's benefit 4. Poughkeepsie Oratorio Society Concert 7. Euterpe Glee Club Concert (local) 12.—ITEM: Dave Woods, manager of Waite's Comedy co. (Western), visited Mr. Waite here 24. He was accompanied by Mrs. Woods and daughter.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Frederick Warde in King Lear April 20 to small audience. Roland Reed in The Wrong Mr. Wright 27 to light house. Stuart Robson in The Jucklins 29 drew small business. Elroy's Stock co. 3-8. Ullie Akerstrom 17-22.—AUDITORIUM: Rosa's String Quartette 29, 30.—ITEM: Grady and Johnson will again assume the management of this house 3, and will run it as a vaudeville house.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): Coming: Choral Union, under direction of W. R. Chapman, of New York City, 4.—OPERA HOUSE (J. F. Gaylord, manager): House dark.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Jack and the Beanstalk April 26-29; performance and business good. Donnelly and Girard in My Friend from India 5. Thomas W. Keene 7, 8.—RAND'S OPERA HOUSE (Gardner Rand, manager): Stuart Robson in The Jucklins 30-1. E. S. Willard in The Middleman 6. The Prisoner of Zenda 7. Francis Wilson 8.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Kennedy's Players opened a week's engagement April 26 at popular prices with The Two Orphans to a good audience. Their repertoire consists of The Midnight Express, The Octaroon, Ingomar, and The Two Thieves. The co. is composed of good people, and the specialties introduced between the acts are very clever, particularly the transformation dances of Madame Flora. Master Freddy, the boy tenor, also made a hit. The scenery and stage sittings are beautiful. The Old Homestead 5, for the benefit of the ushers.—ITEMS: The many friends of Ben Helme, the genial doortender at the Van Curler, were pleased to see him out again on Monday, after an illness of four weeks.—John Robinson and Franklin Brothers' Circus will exhibit here 21.

HUDSON.—OPERA HOUSE: House dark. Coming: Hudson Players' Club (local), in Meadow Sweet and Arabian Nights, for benefit of City Hospital.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): House dark April 29-5.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Coming: The Twelve Temptations 5.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Thomas W. Keene in Othello April 23 to good business; performance fine. Charles H. Yale's Twelve Temptations 29. Roland Reed 4.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): A Texas Steer April 24 for Elks' benefit to a big house; giving best of satisfaction. Rob Roy, by Whitney's Opera co., pleased a good house 27.—ITEM: The Elks' bank account was increased $250 by their benefit. The Texas Steer co. were royally entertained at the Elks' room and a jolly good time was had.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Coming: Gordon's Minstrels 7.

GWEGO.—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Edison's Projectoscope April 22-24 to good business and pleased all. Maude Hillman co. opened a week's engagement 26 to big house, and gave the best performance of any repertoire co. seen here this season; they carry special scenery to stage their productions; the specialties by Miss Hillman and Harry Brooks are worthy of mention. Hi Henry's Minstrels 5. Mandolin Orchestra Musical Festival 7, 8.—ITEM: Manager Hutchinson intends keeping the house open for three-night performances during the Summer.

LITTLE FALLS.—CRONKHITE OPERA HOUSE (Norris and Kingsbury, managers): Hennessey Leroyle in Other People's Money to fair business; performance excellent.—SKINNER OPERA HOUSE (H. A. Skinner, manager): House dark.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Ryan's Comedy co. week of April 19 presented From Sire to Son, The Lost Paradise, Forgiven, Led Astray, and Night Off to good business. Mr. Ryan has the best repertoire co. ever seen here. Other People's Money 22 by Hennessey Leroyle and co. to fair but delighted audience. Minstrel and Kirmess (local) 29-1. Jim the Penman 3. My Friend From India 7.—SINK'S OPERA HOUSE (James H. Searles, manager): Industrial Exposition 21-24 to good business; programme very entertaining.—ITEM: Miss Bower, of this city, appeared with the Ryan co. here.

WAYLAND.—WEINHART OPERA HOUSE (Weinhart Bros., managers): Edison's Projectoscope April 26, 27; fair business; pleasing entertainment. Kittie Lamont's Varieties 8.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): In Mizzoura was repeated April 23 by Mr. Hamilton's excellent co., and was well patronized. Thomas W. Keene presented Richard III. and The Merchant of Venice in his usual good manner to large audiences 24. Stuart Robson in The Jucklins 29. Jim the Penman 30-1. E. S. Willard 3, 4. The Prisoner of Zenda 6. Roland Reed 7, 8.—GRAND OPERA HOUSE (G. A. Edes, manager): The Electrician 22-24 was an excellent performance as presented by William Morris, Etta Hawkins, P. Aug. Anderson, etc.; business was large. Robie's Bohemian Burlesquers gave an ordinary vaudeville performance to fair attendance 26-28. Agnes Herndon in repertoire 29-1.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): May Smith Robbins in Little Trixie April 23 to big business.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Other People's Money April 30.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Hennessey Leroyle in Other People's Money April 26 gave a very pleasing performance to light business. Hobart College Opera co. (local) 6. Wilton Lackaye 7. Twelve Temptations 12.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Hennessey Leroyle with a good co. in Other People's Money drew a small house April 23. Roland Reed 30. The Old Homestead 1.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Agnes Herndon in A Night Frolic and La Belle Marie to good houses; co. first-class.

PLATTSBURG.—THEATRE (W. A. Drowne, manager): Henshaw and Ten Broeck in Dodge at the French Ball April 21; pleasing performance to satisfactory business. Yale's Temptations 26; fine performance to a large house. Hoyt's A Black Sheep 3. Jim the Penman 7.—ITEM: The sale of seats for Hoyt's A Black Sheep is very large and four excursion trains will be run to surrounding towns.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Chimes of Normandy by home talent April 23, 24 to very good business; good satisfaction. Summer Stock co. week of 26 to medium business. The Spooners 3-5. Hi Henry's Minstrels 13.—ITEM: Forepaugh and Sells Brothers' Circus comes 8.

UTICA.—OPERA HOUSE (H. E. Day, manager): My Friend from India was presented April 21 as a testimonial benefit to Manager Day to a large and enthusiastic audience. Walter E. Perkins as A Keen Shaver, and Helen Reimer as Mrs. Beekman Streete, were excruciatingly funny in the mirror scene, and caught the house. Frederick Bond, Edward S. Abeles, and Marion Giroux were generously applauded for their exceptionally clever work. The Octoroon presented by local talent 22 to a full house. Pudd'nhead Wilson was presented 24 by a thoroughly competent co. to a small but delighted audience. The Wilbur Opera co. opened a week's engagement 26 to fair business; May Baker, the new prima donna, has a mezzo of pleasing quality. Coming: The Twelve Temptations 4. E. S. Willard 5. Francis Wilson 6.

PORT JERVIS.—OPERA HOUSE (Jacob Kadle, manager): Emily Bancker in A Divorce Cure April 23.—ITEM: Billy Dorin, of this place, has leased the Annex to Sun Brothers' Circus, and has started for Fairbury, Ill., where the show opens 1: Frank Boyle and Tom Robinson, Port Jervis boys, accompany Mr. Dorin as assistants.

COHOES.—CITY THEATRE (Williams and Powers, managers): Daniel Sully in O'Brien the Contractor to fair business April 22; fine co. Henshaw and Ten-Broeck in Dodge at the French Ball to small house 24; audience pleased.—ITEM: Henshaw and Ten-Broeck finished their season here.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (A. N. David, manager): Coon Hollow 1. My Friend from India 3.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Kennedy's Players closed a week's engagement April 24 to light business; co. deserved much better patronage. Coon Hollow 27. Jim the Penman 5. The Stowaway 7.—ITEM: Forepaugh and Sells' Circus comes 15.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Hassner, Hypnotist, April 26-28; small audiences; good satisfaction. Cantata of Queen Esther under the direction of A. D. Lane 30-1. Hi Henry's Minstrels 6. High School Musicale 7. Professor Hoffman's Extravaganza 11.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): House dark. Coming: Hi Henry's Minstrels 7.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Agnes Herndon in A Night's Frolic, La Belle Marie, and Married, Not Mated pleased fair houses April 22-24. Roland Reed and a clever co. including Isador Rush in The Wrong Mr. Wright attracted a large audience 26, and gave excellent satisfaction. Hennessey Leroyle in Other People's Money gave an excellent performance to small attendance 28. Jim the Penman 29. Maude Hillman in repertoire 3-8.—BIJOU THEATRE (A. A. Ferryvessy, manager): Rose Sydell's London Belles had fairly good attendance 22-24, and gave full satisfaction. American Lilliputians drew light business 26-28. The New Henry Burlesque co. 29-1.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The Henshaw-Ten-Broeck co. presented Dodge at the French Ball April 22 to a fair but highly delighted audience; the act which John Henshaw and Frank David do with their trunk is the funiest thing out, and well worth the price of admission. Pudd'nhead Wilson with Theodore Hamilton and Edwin Mayo in the leading parts was well presented 2, 3 and pleased a fashionable audience; supporting co. good. The Excelsior Extravaganza co. 2-9 to only fair business.—TOWN HALL (Leonard and Eddy, managers): House dark.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): The Old Homestead April 29.—ACADEMY OF MUSIC (F. D. Leland, manager): House dark.

GLENS FALLS.—OPERA HOUSE (F. F. Pruyn, manager): Coming: Kennedy Players 3-6.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Roland Reed pleased fair houses April 28, 29. Coming: Wilton Lackaye and Marie Wainwright 8. Frederick Warde 10. Colonel Ingersoll 11. William H. Crane 13.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cuningham, manager): Corse Payton and Hi Henry co. to crowded houses week of April 26, and best of satisfaction; co. excellent. Coming: Gilmore and Leonard in Hogan's Alley play a return engagement.

BALSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Daniel Sully April 29 to fair house; performance excellent. Ballston Amateur Minstrels to S. R. O. 23. Thomas W. Keene in The Merchant of Venice 3.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): The Waite Comedy co. 3-8.—ITEM: J. E. Boyle, press agent for Forepaugh-Sells Brothers' Circus, was in town last week.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Coming: Buckler Stock co. 10 for a week.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Gloriana was presented April 23 by local amateurs to a very large and pleased audience; special mention is due Mrs. Du Brutz Cutlar, Jr., for her fine work in the title role.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): House dark.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): House dark.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): House dark.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Fanny Rice in At the French Ball appeared to a small audience April 22. It was one of the best performances seen here this season. Fanny Rice is a gifted actress, and is supported by a good co. Miss Gaillard and George Broderick are deserving of special mention.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Martinetti-Tannehill Comedy co. in The Nancy Hanks April 23; light business; the co. is well balanced and gave a pleasing performance.—PARK THEATRE (Harry E. Feicht, manager): The Edison Magniscope and Vaudeville co. 22-24; light business; poor attraction. Holden's Comedy co. in repertoire 26-28; fair business; the plays were fairly presented.—ITEMS: Memorial Hall (Soldiers' Home) will probably undergo marked changes and improvements before the opening of the new season.—Gilbert Burrows, the treasurer of the Park Theatre, is indisposed.—The Nancy Hanks co. brought their season to a close at the conclusion of their performance here. Two of the principal members being called home; the co. immediately disbanded.—Mr. and Mrs. John Bryan, members of The Katie Rooney co. injured at the Phillips House fire, are doing nicely at the Deaconness Hospital.—Charles Venable, the advance agent for Flynn and Sheridan's New City Sports co., was here 23.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, manager): John Drew and splendid co. in Rosemary to full house April 15. The Mandarin was presented to fair houses 16, 17; co. excellent. Stuart Robson played a return engagement of The Jucklins to good house 19. The Cherry Pickers 20 to good house; co. competent, Roselle Knott's work being especially good. The Geisha 3, 4. A Contented Woman 10.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): W. V. Wormwood's trained monkeys to fair business 19-24. An operetta entitled Aurora, by Will Prosser, a local composer, was rendered in an excellent manner to a packed house 28.—HIGH STREET THEATRE (Albert Ovens, manager): Bruns and Nina co. 19, 20 to fair business. City Sports, 26-28. Side Tracked 3-5.

MARION.—GRAND OPERA HOUSE (H. Strellitz, manager): House dark.

CANTON.—THE GRAND (M. C. Barber, manager): Stuart Robson in The Jucklins pleased a large audience April 22.—ITEM: L. B. Cool has given up his lease and retired from the management of the Grand. M. C. Barker, secretary of the co. owning the house, will be in control for the present.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): House dark.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Duncan Clark's Minstrels April 22 to poor business; poor co.—ITEMS: Cassius B.

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Holliday, advance agent of Hirxmelein's Ideals, reached home 29. Aja Joboe, the Hindoo hypnotist, who was routed in MIRROR for Urbana, has not been booked here at all.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Sisson's Comedy co. week of April 19; co. fair; attendance poor. Side Tracked 26 to light house.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Jule Walters and co. in A New Tramp in Town April 24; business very good. Nancy Hanks co. 29.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Eagan and Etting's co. April 19 for five nights in repertoire to only fair business. Billy Lester's co. filled the house 24.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Charles Montaville Flowers in his monologue enactment, Ben-Hur, drew a good house April 19.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): House dark. Season closed here.

NEWCOMERSTOWN.—CITY OPERA HOUSE (I. S. Loos, manager): Rice's Merry Makers April 28, 29.

RAVENNA.—REED'S OPERA HOUSE (W. A. Robinson, manager): Dame Fire Fly was presented by W. A. Robinson and wife, assisted by local talent, April 20, 21 to large houses. Coming: Si Plunkard 6. Ferris Comedians 24-29.—ITEM: Wallace Circus is billed here for 17.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Edward Butler's Scrap of Paper co. April 24 to fair business; co. fair. Alabama Colored Concert co. 5. Scott Raymond's Comedians 17-22.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): House dark.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): John Barnum McLain's Amateur Minstrels April 21, 22 to crowded houses; pleasing entertainment; Jerome Shipley carried off the honors. Aja Joboe, mesmerist, 26-29. Rice's Merry Makers 31-1.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Princess Bonnie by amateurs April 28, 29.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Si Plunkard 1.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): De Leon's Comedians opened to a fair audience April 26, giving good satisfaction. Coming: Breezy Time 6. Henry Watterson 11. Professor Saroni Concert 13.—ITEM: Robinson and Franklin Brothers' Circus gave an excellent performance 28 to big business afternoon and evening.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): Rice's Merry Makers played The Coming Man April 26, 27 to good business; performance excellent; everybody satisfied.

GALLIPOLIS.—ARIEL OPERA HOUSE (C. E. Clark, manager): Frost and Fanshawe Repertoire co. April 19-25; small attendance; performance weak; house dark 25-7.—ITEM: McCormick Brothers' Silver Plated Show appears 30-1.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Colonel Copeland on High School Lecture Course April 22 pleased a large house. Galion Leading Society Ladies in Minstrels 27, 28 to good houses, presenting a fine entertainment.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Wormwood's Monkey Theatre pleased large audiences April 26-28, afternoon and evening. James A. Herne's Shore Acres (No. 2).—ITEM: Manager Baetz announces June 3 as the opening date of our popular Summer resort, Cedar Point. A fine list of attractions has been booked, and numerous improvements have been made for the coming season.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): The Cherry Pickers to slim houses April 27, 28; well balanced co. and performance pleased. Kellar 30-1.—PEOPLE'S THEATRE (S. W. Brady, manager): Sheridan and Flynn's co. gave a good performance to fair business 22-24. Burns and Nina Vandevilles to poor business week closing 1.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Froust and Franshaw's Repertoire co. 3-8.

CARROLLTON.—GRAND OPERA HOUSE (R. P. Sterling, manager): De Witt H. Miller lectured to a large and enthusiastic audience April 26.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Season closed.

NORWALK.—GARDINER MUSIC HALL (L. C. Bradley, manager): Tuxedo Club (home talent) April 21 in Joshua Jarvis to packed house; good co.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Ida Fuller and co. April 20 to fair business; performance excellent.

BAKER CITY.—RUST'S OPERA HOUSE (Phil V. Nebergall, manager): The Chase Stock co. week of April 12 to fair business; co. gave general satisfaction. Coming: Georgia Cayvan 4.

ASTORIA.—FISHER'S OPERA HOUSE (L. E. Selig, manager): House dark.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Victor L. Schertzinger, the eight-year old violinist, assisted by Richard Schirmer's Opera co., drew a discouragingly small house April 27; Master Schertzinger's playing of the difficult classical selections was heartily encored; the opera co. gave satisfaction.—HERSKER'S THEATRE (John Hersker, manager): The Dazzler drew poorly but seemed to please the audience 24.—ITEMS: J. J. Quirk, manager of the Grand, was in Shamokin 22, and saw Roland Reed in The Wrong Mr. Wright.—Victor L. Schertzinger, the boy violinist, is a son of our former townsman, C. F. Schertzinger.—The theatrical season is over in this city 1. Since March, business has been poorer than it has been for years, and it is well the season has closed.—Professor Marvel, hypnotist, is here, at home for the Summer.
R. W. SCHERTZINGER.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): The Neuville Combination April 22-24 in Love and Law, The Boy Tramp, and Cell 22 to good business at popular prices; satisfied audiences.

PITTSTON.—MUSIC HALL (C. C. King, manager): Jessie Royer, assisted by the P. S. S. Orchestra, April 24, gave excellent entertainment to a fair house. Rev. Dr. Stafford, of Washington, D. C., lectured on Macbeth 27 to a very large house at advanced prices. Paul Aiken co. 29-1.—ITEMS: Isadore Rush, leading lady of the Roland Reed co., and her daughter, Carrie E. Whyte, spent 25 with relatives in this city.—Manager C. C. King and wife saw the Grant Monument Dedication Ceremonies in New York 27.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Creston Clarke in The Last of His Race April 22 to good house; audience well pleased. Nellie McHenry in A Night in New York 29.—OPERA HOUSE (F. J. Painter, manager): D. A. Bonta's co. in Jim the Penman 26; performance excellent to fair house.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoular, manager): Gorton's Minstrels April 29.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Labadie co. April 12-17 to fair business. Altoona Opera co. in Iolanthe 19, 20 to large and refined audiences. Dazzler 22 to fair business. The Cheerful Liar 23 to good business. Altoona High School Minstrels 24 to good business. Clifton Agnott co. 26-1. Coming: Shore Acres 8. Katie Rooney 18. Sousa's Band 19.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Rachelle Renard co. in repertoire opened a week's business April 26 in Ingomar.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): House dark.

POTTSVILLE.—ACADEMY OF MUSIC (B. J. Landers, manager): The McAuliff and Greene Repertoire co. April 19-24 had a very successful week. Nellie McHenry 26.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (J. C. Fish, manager): Williard Lee failed to appear April 21. Mr. Bob by local talent 23 to fair house.

WASHINGTON.—CITY OPERA HOUSE (George B. White and co., managers): Wang Opera co. April 19 to a large audience at advanced prices; finest opera co. seen here this season: Albert Hart as Wang was very clever. De Pasquali Opera co. 23 to good business; audience well pleased. Black Patti's Troubadours co. 30.

TYRONE.—ACADEMY OF MUSIC (C. M. Waple, manager): Svengali, hypnotist, April 21-24; excellent performance; good business. Coming: Sousa's Band 19.

SCRANTON.—DAVIS THEATRE (George E. Davis, manager): Rice and Barton's Spectacular co. 22-24 to good business, giving a good entertainment. Henry Burlesque 29. Century Minstrels 26-28 to fair business.—THE FROTHINGHAM (Wagner and Reis, managers): Sowing the Wind April 21 to good business, being well received. Roland Reed 23, 24 in The Wrong Mr. Wright and The Politician to large business; Mr. Reed and Miss Rush are favorites here.—ACADEMY OF MUSIC (M. H. Burgundie, manager): Emily Bancker 21 in A Divorce Cure to fair business. Smythe and Rice Comedy co. 26 in My Friend from India to good business; pleasing immensely. Stuart Robson 27 in The Jucklins to a delighted audience.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Messrs. Wagner and Reis, managers): Ullie Akerstrom co. April 26-1 presented Miss Rosa, Sultan's Daughters, The Story of a Crime, and Nan to fair business; appreciative audiences; Miss Akerstrom was well received.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): The Spooners began a return engagement in A Fight for a Million April 26 to splendid business. Plays for the week include The Judge's Wife, Eccles Sisters, The Dean, Becky Bliss, and The Circus Girl. The illustrated songs of Edna May and the dancing of Cecil Spooner are attractive features. Wang 2.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Truss and Co.'s Wang co., with Albert Hart in the title role, to a good audience April 24. The Old Homestead 28. Kellar 5.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): W. D. Truss and Co.'s Wang April 22 to large house at advanced prices; performance up to date, and presented by a capable co. Albert Hart in the title role was very amusing. The co. contains sixty-five people and has two special cars. Coming: Mother Goose Fairy Tales 4. E. Otto Davis Concert co. 6.—ITEMS: The regular thirty-six weeks' season at the Park Theatre has closed. Manager Burckhalter has already many good bookings for next season. In the season just closed there appeared seventy-five attractions, of which at least twenty-five played to S. R. O.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Wang Opera co. April 23 to fair business, audience well pleased. The Old Homestead 27 to good business; exceptionally fine. Coming: The Pasqualis in grand opera 5.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Dazzler April 23 to fair business. Nellie McHenry in A Night in New York 24 to small house; deserved much better. The Aiken co. had an audience of ten or twenty persons 26-28.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Gorton's Minstrels 5.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): A Night in New York April 27. The Smyth and Rice co. in My Friend from India 29.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): House dark 3-8; closed for the season.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): House dark; no attractions booked.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Biograph booked for April 22-24 failed to appear; Manager Worman had gone to considerable expense for advertising and placing additional electrical appliances in the house; several telegrams to the manager at various points failed to bring a reply. General John B. Gordon delivered his famous Lecture "The Last Days of the Confederacy" 23, which was very much enjoyed. My Friend from India was presented by the Smyth and Rice Comedy co. 26; the audience was not large, but had an evening of solid enjoyment; the co. is one of the best seen here this season.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Gormans in The Gilhooleys Abroad pleased a good house April 23. Gilmore and Leonard, presenting Hogan's Alley, convulsed a good house 27; the singing was excellent, the girls pretty, and every one well pleased; Messrs. Gilmore and Leonard are a funny pair; Leslie was capital, and Daisy King made a hit in her dances.—ITEMS: Manager Wellington, of the Hogan's Alley co., reports a big season, which will close 17 in New York City.—Miss King, one of the dancers with the Hogan's Alley co., broke one of the tendons of her foot, but is expected to be all right within a week.—The advance sale of seats for My Friend from India, which appears here at the Elks' benefit 29, has been enormous, and standing room will be at a premium.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Ethel Tucker co. opened a week's engagement April 26, presenting La Belle Marie acceptably to a fair house. Coming: The Dazzler 14.—ITEM: Charles J. Newton has arrived in town from a season's tour with the Rice and Barton Extravaganza co.

PAWTUCKET.—OPERA HOUSE (Abe Spitz, manager): Grimes' Cellar Door April 22-24 to crowded house and pleased audience. Chimes of Normandy 26-28 was very successful in every way: Miss Mulvey, soprano, and Mr Gardiner, tenor, were favorites; the others did good amateur work. Coming: Lorene Hollis in The Tigress and Forget-me-not 6-8.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Gormans in Gilhooleys Abroad April 22 to fair business; attraction very good. Andrew Mack in Myles Aroon 29.

TENNESSEE.

NASHVILLE.—THE VENDOME (T. J. Boyle, lessee and manager): The Adonis Minstrels (local) April 20 drew a large house; the performance was a success. Williams and Fealy Hypnotic co. 26-1 opened to light house. Grau Opera co. opens 3 for the Centennial season.—GRAND OPERA HOUSE (T. J. Boyle, lessee and manager): Peters and Green 22-24 to fair houses.—NEW MASONIC THEATRE (W. A. Shentz, business-manager): Punch Robertson in repertoire opens 3 for the Centennial season.—ITEMS: The Tennessee Centennial and International Exposition will open 1; music will be one of the most attractive features of the Exposition, as some of the best organizations of the country have been engaged; the fireworks display will be on an extensive scale given by the A. L. Due co., of Cincinnati, with James D. Lee as superintendent and T. Due chief pyrotechnist. Vanity Fair (the name given to the amusement section) promises to be a very attractive part of the show.—The Elks had a very enjoyable social session 23.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeld, managers): The Two Chromos, Peters and Green, played return engagement April 19-22 to packed houses; co. first class; Nettie Peters and Josie Lawrence deserve mention.

TEXAS.

WACO.—THE GRAND (Sid H. Weis, manager): Trilby presented by A. M. Palmer's co. April 24 and matinee to poor business; excellent co.—ITEM: Assistant Manager Drake opens the Auditorium the latter part of May with the Bohemian Opera co. He has secured and will manage the Oak Cliff Theatre in Dallas the coming Summer.

EL PASO.—MYAR'S OPERA HOUSE (H. Godwin Mitchell, manager): Buckman Farce Comedy co. April 19 in Wife Wanted to good house.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Holmes and Walford co. April 19-21 in The Smugglers, Brand of Cain, Streets of New York, and A Noble Outcast to good business; co. first-class.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Pupils of Carr-Burdette College gave a delightful concert April 20 to large audience. The pupils of Mary Nash College, assisted by Miss Meade, reader and reciter, gave a concert 21, the proceeds going to the Confederate Monument Fund.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Brady's Trilby co. presented Trilby matinee and night April 26 to audiences that tested the capacity of the house, the occasion being the annual benefit of the popular treasurer, Mitchell W. Greenwall. The co. gave a capital performance, making altogether a brilliant close to the local theatrical season.

SMITHVILLE.—MANEY OPERA HOUSE (D. E. Calp, manager): The Calbys in their specialties April 23 to fair business; co. best of its kind seen here. Dr. P. S. Henson lectured on "Fools" 24 to good house; lecture first class. Bryd Brothers, Hypnotists, 29-1. Alamo String Quartette 25.

Hunter

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DALLAS.—OPERA HOUSE (George Anzey, manager): House dark.

GALVESTON.—ITEM: Manager Frederick G. Weis' benefit at the Grand April 19 closed the season at that house and was largely attended; the performance was supplied by William A. Brady's co., which presented Trilby in a fairly satisfactory manner.

AUSTIN.—HANCOCK OPERA HOUSE (Rigsby and Walker, managers): Treasurer Frank Smith received his benefit April 22; Brady's co. presenting Trilby, matinee and night, to good houses.

GREENVILLE.—KING OPERA HOUSE (J. O. Tragarden, manager): House dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): A performance was given on the afternoon of April 21 for the benefit of the stranded Cinderella co., composed of a number of children brought from San Francisco; Victory Bateman, Blakemore, Kyle, and others from the stock co. at the Grand, together with some local talent, gave an excellent entertainment, and secured enough money to send the children home. Ward and Vokes, with vivacious Lucy Daly, presented A Run on the Bank 23, 24, and matinee 24, to good houses. First night packed. A good vaudeville co.—GRAND OPERA HOUSE (J. B. Rogers, manager): Stock co. week of 19 in Celebrated Case to good business. Howard Kyle as the convict and Walter Edwards as the bogus lord shared honors with Victory Bateman. Jessie Izett was very good as the supposed daughter of the murderer.—LYCEUM THEATRE (Gates and Ellsworth, managers): House dark.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Grover Theatrical co. to large and well satisfied houses April 16-24. The Grovers are actors of ability.

VERMONT.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Hoyt's A Black Sheep, with Otis Harlan as Hot Stuff, April 28 kept a large audience roaring; entire co. excellent. Coming: Eight Bells 8.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Charles Yale's Twelve Temptations to large audience April 23. Zephra 30-3 by local talent. Eight Bells 5.

BELLOWS FALLS.—OPERA HOUSE: The Old Homestead April 23 to a good house, and full satisfaction. Coming: The New Eight Bells 6.

VIRGINIA.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): House dark. Season closed.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): House dark.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, manager): Ida Fuller April 23, 24: fair attendance; entertainment creditable.—NORTH STREET THEATRE (W. J. Fife, manager): House dark.

WALLA WALLA.—NEW OPERA HOUSE (John Paine, manager): Ida Fuller Vandeville co. April 29.—ITEM: Agnes Millard, a Walla Walla girl, is singing contralto parts with the Columbia Opera co.

WEST VIRGINIA.

WESTON.—OPERA HOUSE (Post and Edwards, managers): J. C. Lewis in Si Plunkard April 23 to fair business; good satisfaction. Coming: A Breezy Time 4.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): Si Plunkard April 26; performance only fair; good house. Fits and Webster in A Breezy Time 1.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): The Oscar P. Sisson Comedy co. presented Wild Oats, Uncle Josh, Nannette, and The Colonel April 26-29 to appreciative and good audiences. Coming: American Cinegraph co. 14, 15.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Nat C. Goodwin in An American Citizen April 21 to a packed house at advanced prices, and play met with hearty approval. Cissy Fitzgerald in The Foundling 24 did not please the large audience, many leaving before the close of the performance.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Choral Union Concert by home talent April 29.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Columbian Comedy co. closed a successful week's engagement April 25 at popular prices. Large and well pleased audiences attended each performance.

BARABOO.—THE GRANDE (F. E. Shults, manager): Warner Comedy co. closed a successful week's engagement April 24. Rev. Robert B. Condon lectured on "American Citizenship" to an appreciative audience 27.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Rogers' Orpheum Stars April 21 to big business; best of satisfaction.—ITEM: H. B. Marshall Uncle Tom's Cabin co. appears here 1.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): University of Wisconsin Musical Club's Concert April 29 to good house. William H. Crane in A Fool of Fortune 21 to crowded house; very fine performance. Daisy, the Missouri Girl, 23 to good house. Zanzic 1. Beach and Bowers' Minstrels 4.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): John Sprucely April 24 to the largest house of season. Professor Guibol played a return engagement 26, 27 to fair business.—ITEM: The Josh Sprucely co. disbanded here 24.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): Byrne Bros. opened in Eight Bells April 26 to good business, and gave a very clever performance. The acrobatic work, trick scenery and mechanical effects caught the fancy of the audience and were liberally applauded. Wilton Lackye 3-8.—QUEEN'S THEATRE (J. B. Sparrow, manager): Clara Schumann's Ladies' Orchestra opened 26 to good business. The musicians are excellent and the selections well chosen. Boys of Kilkenny 3-8.—THEATRE ROYAL (Sparrow and Jacobs, managers): Vanity Fair Burlesque co. opened to big business and gave a creditable performance. The co. contains a number of very clever specialty people. Harry Semon's Extravaganza co. 3-8.—THEATRE FRANCAIS (W. E. Phillips, manager): The Stock co. played to their usual large business 26 in The English Rose. Emmet Corrigan, the new leading man, strengthened the favorable impression made in The Wife. Wilkes Steward, late of the Richard Mansfield co., another new comer, also did good work. Hodges and Leachmen headed the vaudeville bill.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Byrne Brothers' new Eight Bells April 13 to a fair house. Ametomagnoscope 16, 17 to crowded houses. McKay Opera co. begin a week's engagement 26 in repertoire.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): House dark April 26-1.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): The Boys of Kilkenny 26-1 to light business. The Madison Square Summer Opera co. will present Said Pasha 3-8.—THE BIJOU THEATRE (H. H. Lamkin, manager): Hope Booth 26-1 in sensational poses and turning crowds away nightly; the rest of the bill is excellent and includes Lee Ingham, Walton and Mayon, The Queens, Darenda, and The Rowleys.—AUDITORIUM THEATRE (John Carter, manager): The Langdon Dramatic co. are presenting A Noble Outcast, Jane, and A Woman's Revenge to fair business 26-1.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Carleton Opera co. in Nanon, Queen's Lace Handkerchief, and Dorothy April 20-24 to good business. Slaves of Gold was presented by a good co. 26 to a large audience; performance excellent.—MECHANICS' INSTITUTE (T. B. Hanington, manager): Murphy's Vaudeville and Comedy co. 20-24 to good business.—ITEM: Manager Murphy was tendered a benefit 23, and presented with a gold watch by his friends.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The Clara Schumann Ladies' Orchestra gave a musical treat April 23 to good business. The McKay Opera co. at popular prices 3 and week.

VICTORIA.—THEATRE (Robert Jamieson, manager): House dark.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Carleton Opera co. April 26 in Queen's Lace Handkerchief to good house; performance excellent. W. T. Carleton, Jeanie Winston, and Laura Clement made hits.

WINNIPEG.—GRAND OPERA HOUSE (Seach and Sharp, managers): Fanny Rice delighted large audiences April 23, 24.

MONCTON.—OPERA HOUSE (W. Latz & Co., managers): Slaves of Gold April 23 to fair house; performance above the average; audience well pleased. Coming: Josie Mills co. in repertoire 17-22.

HAMILTON.—GRAND OPERA HOUSE (F. W. Starr, manager): Said Pasha 1.

KINGSTON.—MARTIN'S OPERA HOUSE (M. C. Martin, manager): House dark.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): Byrne Bros. in Eight Bells gave a very enjoyable performance to a big house April 23. Mascot by Ogdensburg amateurs 29.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): Charles Shedden's Woodstock Minstrels April 30. Coming: The Geisha 11.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): House dark.—GRANT'S MUSIC HALL (Grant Brothers, managers): Josie Mills' co. 26-1 presenting The Gambler's Wife and East Lynne to good business; good performances.—ITEMS: The duty on lithographs, showcards, and bills in the new tariff of the Canadian Government has been slightly changed from 20 per cent. and six cents per pound to 35 per cent. ad valorem, which will be a benefit to co.'s that visit Canada.

BERLIN.—OPERA HOUSE (George O. Phillip, manager): House dark.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Arion Club (amateur) April 24. Columbia Opera co. 3-8. Primrose and West 19.

BARRIE.—GRAND OPERA HOUSE (John Powell, Jr., manager): Wilson Comedy Opera co. week of April 19 to good houses; amusing performances. Barrie Amateur Minstrels 28, 29.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ANDREW MACK (D. W. Truss and Co., mgrs.): Boston, Mass., May 3-8.

ADA REHAN (Augustin Daly, Mgr.): Boston, Mass., May 3-15, New York city, 17-22.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

A BAGGAGE CHECK (Blaney's: W. S. Butterfield, mgr.): Indianapolis, Ind., May 3-5, Columbus, O., 6-8.

ALABAMA (Clement Bainbridge, mgr.): Chicago, Ill., May 2-8, Buffalo, N. Y., 10-15.

A BREEZY TIME (Fitz and Webster, props. and mgrs.): Parkersburg, W. Va., May 4, Marietta, O., 6, Sistersville, W. Va., 7, Moundsville 8.

BOSTON COMEDY (H. Price Weber, mgr.): Whitefield, N. H., April 30-May 5, St. Johnsbury, Vt., 6-11, Lyndonville, 12-17.

BANKSON STOCK: Reed City, Mich., May 7, 8.

BALDWIN MELVILLE: Lexington, Ky., April 26-May 1.

BENNETT-MOULTON COMEDY (Monte Thompson, mgr.): Salem, Mass., April 26-May 8.

COOK COMEDY: Gardiner, Mass., May 3-8, Woonsocket, R. I., 10-15, Lawrence, Mass., 17-22.

COLUMBIAN COMEDY (C. H. Newell, mgr.): Battle Creek, Mich., May 2-8.

CHARLES A. GARDNER (Del S. Smith, mgr.): Chicago, Ill., May 3-8.

CROW SISTERS: La Crosse, Wis., May 3-8.

CULHANE-ST. FELIX (Will E. Culhane, mgr.): Pulaski City, Va., May 3-9, Wytheville 10-12, Pocahontas 13-16.

COON HOLLOW (Al. Caldwell, mgr.): Newark, N. J., May 3-8.

CRESTON CLARKE: Philadelphia, Pa., May 3-15.

CHARLEY'S AUNT (Julius Cahn, mgr.): Philadelphia, Pa., May 3-8.

CHAUNCEY OLCOTT (Augustus Piton, mgr.): New York city, Jan. 25—indefinite.

CHERRY PICKERS (Augustus Piton, mgr.): New York city May 3-8.

CORSE PAYTON (W. E. Denison, mgr.): Bridgeport, Conn., May 3-8.

CONTENTED WOMAN (Hoyt and McKee, mgrs.): Detroit, Mich., May 3-8, Columbus, O., 10, Wheeling, W. Va., 11, Wilmington, Del., 12, Trenton, N. J., 13, Bridgeport, Conn., 14, Springfield, Mass., 15, Providence, R. I., 17-19, New Bedford, Mass., 20, Brockton 21, Worcester 22.

DANIEL SULLY. Hoboken, N. J., May 3-8.

DARKEST AMERICA (John W. Vogel, mgr.): Big Rapids, Mich., May 4, Ludington 5, Manistee 6, Traverse City 7, E. Saginaw 8, Bay City 10, Owosso 11, Ionia 12.

DAN MCCARTHY (Jess Burns, mgr.): Washington, D. C., May 3-8, Newark, N. J., 10-15, Buffalo, N. Y., 17-22.

8 BELLS (Eastern, W. F. Flack, mgr.): Westfield, Mass., May 4, Northampton 5, Holyoke 6, Worcester 7, 8, Providence, R. I., 10-12, Taunton 13, Willimantic 14.

8 BELLS (Western, John F. Byrne, prop.; Walter Loftus, mgr.): Burlington, Vt., May 4, Montpelier 5, Bellows Falls 6, Brattleboro 7, Greenfield 8.

ELROY STOCK (Edwin Elroy, mgr.): Elmira, N. Y., May 3-8, Williamsport, Pa., 10-15, Scranton 17-22.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city, Dec. 28—indefinite.

E. S. WILLARD: Utica, N. Y., May 5, Troy 6, Albany 7, Brooklyn 10-15, Boston, Mass., 17-22.

E. H. SOTHERN (Daniel Frohman, mgr.): Newark, N. J., May 3-8, New York city 10-15, Philadelphia, Pa., 17-22.

EUGENIE BLAIR (Robert Downing, mgr.): Cedar Rapids, Ia., May 8.

FABIO ROMANI: Washington, D. C., May 3-8, Baltimore, Md., 10-15.

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FANNY DAVENPORT (Ben Stern and Archie MacKenzie, mgrs.): St. Paul, Minn., May 3-5, Minneapolis 6-8.

FOR PAIR VIRGINIA (Mr. and Mrs. Russ Whytal; Julian Magnus, mgr.): Salt Lake, Utah, May 6, 7, Denver, Col., 9-15.

FOREPAUGH STOCK (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa.—indefinite.

FERRIS COMEDIANS (Dick Ferris, mgr.): Beaver Falls, Pa., May 3-5, Warren, O., 10-15, Salem 17-22.

GRAHAM EARLL (Chas. Bonham, mgr.): Ft. Madison, Ia., May 3-8.

GREAT NORTHWEST (Harry St. Ormond, mgr.): Rochester, N. Y., May 3-8, Albany, 10-15.

GOOD MR. BRUE: Boston, Mass., May 3-8.

GEORGIA CAYVAN (Charles Burnham, mgr.): Boise, Idaho, May 6, Ogden, Utah, 8, 9, Salt Lake 10, 11, Leadville, Col., 13, Pueblo 14, Colorado Springs 15, Denver 17-22.

HOGAN'S ALLEY (A.; Gilmore and Leonard; Eugene Wellington, mgr.): New York city, May 3-8.

HUMAN HEARTS: Philadelphia, Pa., May 3-8.

IRVING FRENCH: Troy, Pa., May 3-5, Watkins, N. Y., 6-8.

JAMES J. CORBETT (William A. Brady, mgr.): Harlem, N. Y., May 3-8.

JESSIE MAE HALL: Muncie, Ind., May 3-8.

J. E. TOOLE: Norfolk, Va., May 3-5, Soldiers' Home 6, 7, Newport News 8.

JOSHUA SIMPKINS: Middletown, N. Y., May 8.

JULIA MARLOWE AND ROBERT TABER (Theodore Bromley, mgr.): Philadelphia, Pa., April 26-May 15, Washington, D. C., 17-22.

JUNE AGNOTT (T. C. Howard, mgr.): Reynoldsville, Pa., May 3-5, Johnsonburg 6-8, Bradford 10-15.

JOSIE MILLS (C. H. Haystead, mgr.): St. John, N. B., May 3-10, Halifax, N. S., 17-24.

JOHN DREW (Charles Frohman, mgr.): Chicago, Ill., April 26—indefinite.

LITTLE TRIXIE (Fred Robbins, mgr.): Penn Yan, N. Y., May 5, Lyons 6, Waterloo 7, Watkins 8, Seneca Falls 10.

LAND OF THE LIVING (Martin J. Dixon, mgr.): Pittsburg, Pa., May 3-8.

LYCEUM THEATRE (Dan Frohman, mgr.): Brooklyn, N. Y., May 3-8.

LAURA BIGGAR AND BURT HAVERLY (Will C. Elster, mgr.): Providence, R. I., May 3-8.

MACKAY OPERA (Will Deshon, mgr.): Chatham, Ont., May 3-8.

MINNIE MADDERN FISKE: New York city March 2—indefinite.

MY FRIEND FROM INDIA (Canadian; H. Percy Hill, mgr.): St. Albans, Vt., May 4, Rutland 5, Bennington 6, Turner's Falls, Mass., 7, Bellows Falls 8, Franklin Falls, N. H., 10, Exeter 15.

MY FRIEND FROM INDIA (A: Smyth and Rice, mgrs.): Brooklyn, N. Y., May 3-8.

MAUDE HILLMAN: Binghamton, N. Y., May 3-8.

MYRA COLLINS (Kellam and Harper, mgrs.): Fonda, N. Y., May 3-8, Little Falls 10-15.

MARGARET MATHER: Chicago, Ill., May 3—indefinite.

MIDNIGHT FLOOD: Cleveland, O., May 3-8.

MCKEE RANKIN: Buffalo, N. Y., May 3-5.

MAN FROM MEXICO (Smyth and Rice, mgrs.): New York city April 19—indefinite.

MCCARTHY'S MISHAPS (Barney Ferguson): Fall River, Mass., May 3-5.

MIDNIGHT BELL: Chicago, Ill., May 3-8.

MACAULEY-PATTON: Lansford, Pa., May 3-8.

N. S. WOOD: Paterson, N. J., May 3-8.

NEVER AGAIN (Charles Frohman, mgr.): New York city March 8—indefinite.

OGARITA: Chattanooga, Tenn., May 3-8.

OTIS SKINNER: St. Louis, Mo., May 10-15.

OLGA NETHERSOLE (Daniel and Charles Frohman, mgrs.): Harlem, N. Y., May 3-8, Philadelphia, Pa., 10-15.

PRISONER OF ZENDA: Buffalo, N. Y., May 3-5, Troy 7, Albany 8, Providence, R. I., 13-15.

PRODIGAL FATHER: Cedar Rapids, Ia., May 8.

PUDD'NHEAD WILSON: Boston, Mass., May 3-8.

PRESCOTT AND TORREY (Frank P. Prescott, mgr.): St. James, Minn., May 3-5, Windom 6-8, Worthington 10-12, Le Mars, Ia., 13-15.

PULSE OF NEW YORK: Kansas City, Mo., May 3-8.

PUNCH ROBERTSON: Nashville, Tenn., May 3-29.

PAUL SCOTT: Exeter, N. H., May 3-6.

PRIVATE SECRETARY: Brooklyn, N. Y., May 3-8.

RICE MERRY MAKERS: Canal Fulton, O., May 3, 4, Ashland, 5, 6, Mansfield, 7, 8.

RUBY LA FAYETTE (J. P. Curran, mgr.): New Orleans, La., March 8—indefinite.

RICHARD MANSFIELD (Hoyt and McKee, mgrs.): Philadelphia, Pa., May 3-8, Boston, Mass., 10-15.

ROLAND REED (E. B. Jack, mgr.): Watertown, N. Y., May 5, Ogdensburg 6, Syracuse 7, 8, Albany 10, Springfield, Mass., 11, New Britain, Conn., 12, New Haven 13, Paterson, N. J., 14, 15.

SISSON COMEDY: Dayton, O., May 3-5, Indianapolis, Ind., 6-8.

SAM DE LEON: Sandusky, O., May 3-8.

SADIE RAYMOND: Wausau, Wis., May 4, Portage 6, Columbus 7, Janesville 8.

SIMPSON AND EDMONDS: Butte, Mont., May 3-8.

SHENANDOAH: Boston, Mass., May 3-8.

SIDE TRACKED (Jule Walters, mgr.): Columbus, O., May 3-5.

SHORE ACRES (No. 2): Circleville, O., May 4, Urichsville 5, Uniontown, Pa., 6, Johnstown 7, Altoona 8.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Hartford, Conn., May 3-15.

SUMMERS COMEDY (Harry F. Curtis, mgr.): Canandaigua, N. Y., May 3-8, Auburn 10-15, Fulton 17-22.

SHORE ACRES (James A. Herne; William B. Gross, mgr.): Chicago, Ill., May 3-22.

STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): Providence, R. I., May 3-8.

SOWING THE WIND (Charles Frohman, mgr.): Philadelphia, Pa., May 3-8.

SPORTING DUCHESS: New York city April 26—indefinite.

THOMAS W. KEENE (Charles B. Hanford, mgr.): Saratoga, N. N., May 4, Johnstown 5, Cohoes 6, Troy 7, 8, Montreal, Can., 10-15, Quebec 17-19, Ottawa 20-22.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Amesbury, Mass., May 4, Newburyport 5, Portsmouth, N. H., 6, Portland, Me., 7, 8, Lewiston 10, Biddeford 11, Laconia, N. H., 12, Concord 13, Brockton, Mass. 15, Taunton 17, New Bedford 18, Fall River 19, Providence, R. I., 20-22.

TRILBY: Cincinnati, O., May 3-8.

THE FOUNDLING (Cissy Fitzgerald, mgr.): Oakland, Cal., May 5, 6, Stockton 7, Sacramento 8, Ogden, Utah, 10, Salt Lake 12, 13, Leadville, 15.

THE OLD HOMESTEAD (Thompson and Warmington, mgrs.:) Lyons, N. Y., May 4, Schenectady 5, Hudson 6, Kingston 7, Fishkill 8.

THE ELECTRICIAN (Blaney's: W. F. Crossley, mgr.): Harlem, N. Y., May 3-8.

THE DAZZLER (John F. Cosgrove, mgr.): Washington, D. C., May 3-8, Baltimore, Md., 10-15.

THE PAIGES: St. Mary's, Kan., May 3-8, Topeka, 10-15.

THE SPOONERS (Edna May and Cecil Spooner; B. S. Spooner, mgr.): Jamestown, N. Y., May 3-5, Warren, Pa., 6-8, Erie 10-15.

TWO LITTLE VAGRANTS (Charles Frohman, mgr.) New York city, April 19—indefinite.

THOMAS Q. SEABROOKE: Chicago, Ill., April 19—indefinite.

THE ALDERMAN (Odell Williams): Philadelphia, Pa., May 3-8.

ULLIE AKERSTROM (Gus Bernard, mgr.): Scranton, Pa., May 3-8, Elmira, N. Y., 17-22.

UNCLE TOM'S CABIN (Salter and Martina, mgrs.): Chicago, Ill., May 3-8.

UNCLE TOM'S CABIN (Harkins and Barbour, mgrs.): New York city May 3-15.

WILTON LACKAYE: New York city, April 19—indefinite.

WARNER COMEDY (Ben R. Warner, mgr.): Salt Lake, Minn., May 3-8.

WAITE COMEDY (Eastern): New York city May 3—indefinite.

WAITE COMEDY (Western; D. H. Woods, bus. mgr.): Newburg, N. Y., May 3-8, Troy 10-15.

W. H. HARTIGAN: Vassar, Mich., May 6, Cairo 7, Imlay City 10, Oxford 11, Pontiac 12, Williamstown 14, Albion 19, Marshall 20.

WILLIAM H. CRANE: Cleveland, O., May 3-8.

WILLIAM BARRY: Boston, Mass., May 3-8.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Decatur, Ill., May 6-8.

BOSTONIANS COMIC OPERA (H. C. Barnabee and W. H. MacDonald, props., Frank L. Perley, mgr.): New York city March 16—indefinite.

CARLETON OPERA: Halifax, N. S., 26-May 8.

CASTLE SQUARE OPERA (No. 1, J. J. Jaxon, director): Boston, Mass.—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Washington, D. C., April 19—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Baltimore, Md., April 26—indefinite.

COLUMBIA OPERA (Charles L. Young, mgr.): Vancouver, B. C., May 3-8, Victoria 10-13, Seattle, Wash., 16-22.

DE PASQUALI OPERA (Thomas C. Lombard, mgr.): Meadville, Pa., May 4, Titusville 5, Bradford 6.

DE WOLF HOPPER (R. D. Stevens, mgr.): San Francisco, Cal., May 3-10, San Jose 17, Stockton 19, Fresno 20, Los Angeles 21, 22.

DAMROSCH OPERA: New York city March 8—indefinite.

ELLEN BEACH YAW: Lincoln, Neb., May 6.

FRANK DANIELS (La Shelle and Clark, mgrs.): New York city April 19—indefinite.

FRANCIS WILSON (A. H. Canby, mgr.): Hartford, Conn., May 5, Albany, N. Y., 7, Troy 8.

FRENCH OPERA: San Francisco, Cal., March 15—indefinite.

GIRL FROM PARIS (E. E. Rice, mgr.): New York city—indefinite.

GRAU COMIC OPERA: Nashville, Tenn., May 3—indefinite.

HARRY ASKIN: Kansas City, Mo., May 3—indefinite.

HENDERSON OPERA (David Henderson, mgr.): Chicago, Ill., Dec. 21—indefinite.

ISLE OF GOLD: New York city April 26—indefinite.

JOHN W. ISHAM'S ORIENTAL AMERICA. Birmingham, Eng., May 3-8, Leeds 10-15.

LILLIPUTIANS: Milwaukee, Wis., May 3-8.

LYNE OPERA: Baltimore, Md., April 26—indefinite.

METROPOLITAN OPERA: Cincinnati, O., April 12—indefinite.

MISS MANHATTAN: New York city March 22—indefinite.

1900: Philadelphia, Pa., April 19—indefinite.

NANCY HANKS: Altoona, Pa., May 5, Lancaster 8.

PHINNEY UNITED STATES BAND: New Orleans, La., May 2-July 3.

QUADROON OPERA: Parkersburg, Pa., May 7, 8.

SCHUMANN'S LADIES' ORCHESTRA: Ottawa, Can., May 4, 5, Smith Falls 6, Belleville 7, Kingston 8.

SPANISH JUVENILE OPERA: New Orleans, La., April 26—indefinite.

SOUSA'S BAND: Salem, Mass., May 4, Manchester, N. H., 5, Haverhill, Mass., 6, Lowell 7, New Bedford 8, Boston 9, Lawrence 10, Fall River, Mass., 11, Providence, R. I., 12, Norwich 13, Philadelphia, Pa., 15.

THE GEISHA: Columbus, O., May 3, 4, Erie, Pa., 5, Buffalo, N. Y., 6-8.

WAITE COMIC OPERA: Taunton, Mass., May 3-8, Hartford, Conn., 10-22.

WILBUR OPERA (Maud Daniel, mgr.): Rochester, N. Y., May 3—indefinite.

WEDDING DAY: New York city April 8—indefinite.

WILBUR-KERWIN OPERA: Detroit, Mich., April 12—indefinite.

VAUDEVILLE.

BLACK CROOK BURLESQUE (Joseph Jermon, mgr.): Baltimore, Md., May 3-8.

BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Baltimore, Md., May 3-8, Washington, D. C., 10-15.

BOHEMIAN BURLESQUERS (Louis Robie, mgr.): Newark, N. J., May 3-8.

BOB FITZSIMMONS (Martin Julian, mgr.): Brooklyn, N. Y., May 3-8.

BOSTON HOWARD ATHENÆUM: Philadelphia, Pa., May 3-8.

CITY CLUB (T. E. Miaco, mgr.): Brooklyn, N. Y., May 3-8, New York city 10-15.

CITY SPORTS (Flynn and Sheridan, mgrs.): Pittsburg, Pa., May 3-8.

FRENCH FOLLY: Albany, N. Y., May 3-8.

GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): Chicago, Ill., May 3-8, Detroit, Mich., 10-15, Cleveland, O., 17-22.

HENRY BURLESQUE: New York city May 3-8.

GREATER NEW YORK BURLESQUERS (Katie Rooney): Wheeling, W. Va., May 3-8.

IRWIN BROTHERS: New York city May 3-8.

JOHN L. SULLIVAN EXTRAVAGANZA (Frank V. Dunne, mgr.): Buffalo, N. Y., May 3.

JOHN W. ISHAM'S OCTOROONS: New York city May 3-8, Brooklyn, N. Y., 10-15, Jersey City, N. J., 17-22.

LITTLE EGYPT BURLESQUE: Detroit, Mich., May 3-8.

The Actors' Fund of America

Sixteenth Annual Meeting.

NEW YORK, April 20, 1897.

The Annual Meeting of the Actors' Fund of America Association will be held at Hoyt's Theatre on Tuesday, June 8, 1897, at 11 o'clock A. M., when the election for President, two Vice-Presidents, Secretary and Treasurer to hold office for one year, and eight Trustees to hold office for two years, will take place, and the reports of the past year's work submitted, etc.

All members can obtain tickets of admission by application at the office of the Actors' Fund, No. 12 West 28th Street, New York City.

A. M. PALMER, President.
DANIEL FROHMAN, Secretary.

LADIES' CLUB (Leonie's): Harlem, N. Y., May 3-8.

LESTER AND WILLIAMS: Philadelphia, Pa., May 3-8.

LONDON BELLES (Rose Sydell's): Philadelphia, Pa., May 3-8.

MARION EXTRAVAGANZA: New York city April 26-May 8.

NEW YORK STARS (Gus Hill, prop.; F. D. Bryan, mgr.): Brooklyn, N. Y., May 3-8, Williamsburgh 10-15, New York city 17-22.

PARIS GAIETY GIRLS: Montreal, Can., May 3-8.

PAULINE HALL: Boston, Mass., May 3-8.

RENTZ-SANTLEY: Brooklyn, N. Y., May 3-8.

SEMON'S EXTRAVAGANZA: Montreal, Can., May 3-8.

TONY PASTOR: Philadelphia, Pa., April 26-May 8.

VANITY FAIR (Gus Hill, prop.; Fred. J. Huber, mgr.): New York city May 3-8, Harlem 10-15, Jersey City, N. J., 17-22.

WHITE CROOK BURLESQUE (Eastern): Washington, D. C., May 3-8.

WEBER'S OLYMPIA: Providence, R. I., May 3-8.

WILLIAMS' OWN (Sam A. Scribner, mgr.): Milwaukee, Wis., May 3-8, Chicago, Ill., 10-15, St. Louis, Mo., 17-22.

ZERO (Oppenheimer's): Jersey City, N. J., May 3-8.

MINSTRELS.

GORTON: Condersport, N. Y., May 3, Galeton 4, Wellsboro 5, Westfield 6, Wellsville 7.

HI HENRY: Port Jervis, N. Y., May 4, Owego 5, Waverly 6, Corning 7, Hornellsville 8.

PRIMROSE AND WEST: Oakland, Cal., May 3, 4, Fresno 5, Los Angeles 6-8, Stockton 10, San Jose 11, Sacramento 12, Portland, Ore., 14, 15, Tacoma 17, Victoria, B. C., 18, Vancouver 19, Seattle, Wash., 20, Spokane 21, 22.

CIRCUSES.

BARNUM AND BAILEY: Washington, D. C., May 5, 6.

BUFFALO BILL: New York city April 26-May 15.

FOREPAUGH-SELLS BROTHERS: Elmira, N. Y., May 4, Hornellsville 5, Bradford, Pa., 6, Olean, N. Y., 7, Jamestown, 8.

HUNTING'S R. R. SHOW: Elizabeth, N. J., May 3-5, Jersey City 6-8.

LA PEARL: Kalamazoo, Mich., May 8.

M. L. CLARK: Columbus, Miss., May 4, Fayette, Ala., 5.

STANG BROS: Burlington, Wis., May 8.

WASHBURN: Florence, Col., May 4, Cripple Creek 5, Victor 6, Salida 7, Leadville 8.

WALLACE BROTHERS: Mt. Sterling, Ky., May 4, Ashland 5, Charleston, W. Va., 6, Huntington 7, Parkersburg 8, Sistersville 10, Moundsville 11, Steubenville, O., 12, East Liverpool 13, New Brighton 14, Youngstown 15.

WELSH BROTHERS: Wormelsdorf, Pa., May 4, Lebanon 5-8.

MISCELLANEOUS.

AMENT: Davenport, Ia., May 3-8.

COYLE MUSEUM: Tama City, Ia., Nov. 16—indefinite.

LEE AND RYAN: Milford, Mass., May 3-8.

PENDER (Magician): Elmira, N. Y., May 3-8.

POWELL (Magician): Philadelphia, Pa., April 26—indefinite.

THE SAGES (A. B. McDole, mgr.): Lawrence, Mass., May 3-8, Lowell 10-15, Haverhill 17-22.

THE LEES: Louisville, Ky., May 2-8, Charleston, W. Va., 10-15, Parkersburg 17-22.

THE FLINTS (Hypnotists; H. L. Flint, mgr.): Harrisburg, Pa., May 3-8, Hagerstown, Md., 10-15.

Portland's Magnificent New Theatre

We have been awarded the lease of the magnificent new theatre at PORTLAND, ME., which will be ready to open about SEPT. 1st. This house when finished will cost about $150,000; situated on the ground floor and centrally located and used for theatrical purposes only. Will seat 16,000. Can stage the largest productions. Every one knows what Portland has been in the past, and with the new house in the future it will be even greater.

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Waite's Comedy Co. and Grand Orchestra

(EASTERN)

17TH SEASON. 35 PEOPLE.

Time all Booked for Season '97 and '98.

MURRAY HILL THEATRE,

Two Weeks, Commencing Monday, May 3.

GOSSIP OF THE TOWN.

Horace McVicker resigned last week the position of business-manager at the Fifth Avenue.

Marshall Darrach gave his second Shakespearean recital at the Waldorf last Wednesday.

Fanny Rice and her company arrived from Winnipeg, Manitoba, last Wednesday for their opening this week at the Bijou.

Charles A. Ellis, partner of Walter Damrosch, sailed for Europe last Saturday.

The scenery and costumes of Cuba's Vow were attached at the Columbus Theatre, in this city, on April 24, and the company disbanded.

R. M. Gulick, of the Bijou Circuit, is engaged to marry Kate McCoy, a belle of Pittsburg.

Dorothy Chester returned to the city last week after a successful tour with The Nancy Hanks.

Mabel Clark was added last Wednesday evening to the cast of The Girl from Paris.

Alethe Craig will be a member of the Girard Avenue Theatre Stock company, Philadelphia, next season.

Frank Grandon is in the city, having closed with In Mizzoura. He will spend the Summer at Riverdale-on-Hudson.

Emily Rigl is considering an offer to appear in vaudeville.

William Sampson will play comedy parts with the Griffin and Neil company at Milwaukee and St. Paul during the Summer.

Katherine Walsh Verner is very ill at the New York Post-Graduate Hospital.

Grant Parish has been in the city arranging for the Summer season at Atlantic City.

Joseph Whiting is seen once again in Broadway.

The cast of The Whirl of the Town, to be produced at the Casino on May 20, will include Dan Daly, Louis Harrison, Dave Warfield, Lee Harrison, Harry McDonough, John Slavin, George A. Schiller, Julius Steger, Madge Lessing, Catherine Linyard, Gertrude Zella, Gerome Edwardy, Marie George, Paula Edwards, Mlle. Bartho, and the Clipper Quartette.

E. S. King, treasurer of Hoyt's Theatre, took a benefit Sunday evening. Doorkeeper Charles Welsh, of the same house, will have a testimonial performance on May 16.

Last night's performance at the Broadway was a benefit for Edward Fletcher and John W. Hughes, treasurers of the house.

The entertainment by the "Grant Memorial Entertainment Committee," advertised at the Metropolitan Opera House for last Tuesday, did not occur. The unknown person who talked of engaging the house, and who distributed tickets for the entertainment, failed to close the bargain.

Maze Edwards is managing the new Star Theatre in Elizabeth, N. J.

Veturia Brinkley, recently with The Isle of Gold, has been engaged for The Whirl of the Town.

Henry Leoni, who will go to Chicago for a Summer opera season, has been engaged by E. E. Rice for one of his Autumn productions.

Yvonne de Treville has been engaged to play Electra in 1899.

Wilfrid North will impersonate Baby, a baseball player, in The Widow Goldstein.

C. P. Flockton has entirely recovered from his recent indisposition, which was caused by a cold.

Rezin Davis Shepherd and Elizabeth Lee Kirkland, professionally known as R. D. McLean and Odette Tyler, were married in this city on April 1. The wedding was kept secret, it being the intention of the couple to issue announcement cards just before sailing, last Saturday, for London, where Mrs. Shepherd will appear in Secret Service. But the wedding became known when the couple reached Shepherdstown, W. Va., to spend their honeymoon at Mr. Shepherd's home, Wild Goose Farm. Mr. Shepherd retired from the stage a few years ago, upon the death of his former wife, Marie Prescott, and Mrs. Shepherd will forsake public life at the end of her London engagement.

Lucy Parker, who closed a successful season with the stock company at the Lyceum Theatre, Brooklyn, on May 1, will locate in New York during the early Summer.

The American, Garden and Wallack's theatres and the Academy of Music closed last Saturday for the Summer.

The Irving Place Theatre will close for the season after this (Tuesday) evening's performance.

John L. Vincent, the veteran opera and play-producer, will have a benefit next Sunday evening at the Fifth Avenue Theatre. Joseph Jefferson and William F. Cody have taken boxes.

Alfred Bradley, brother of Madeleine Lucette Ryley, and manager of The Mysterious Mr. Bugle, was married to Susannah E. Hudson in this city last Friday. Mr. and Mrs. J. H. Ryley and Mr. and Mrs. John Webster (Nellie McHenry) were present at the wedding.

Walter Jones, Jeannette Bageard, and Marguerite Sylva have been secured for A Round of Pleasure, which will open at New Haven on May 15.

James Young is in the city looking after his affairs for next season. Mr. Young recently closed a tour of twenty-eight weeks, presenting Shakespearean and romantic plays.

Kate Claxton appeared in The Two Orphans at the Murray Hill Theatre last week.

The Land of the Living was the attraction last week at the Star Theatre.

A practice recital and musicale given by the students of the New York Conservatory of Music on April 28 was attended by a large number of the students' friends, who appeared to greatly enjoy the entertainment.

Edward Webb has been specially engaged to play Arthur in Al. Roth's production of Falka.

By special request Chauncey Olcott is to present Mavourneen as the closing piece of his long run at the Fourteenth Street Theatre. Paul Gilmore, who has heretofore been seen in heroic parts, will play the villain of the piece.

Agnes Findlay was obliged to refuse offers for Summer stock companies in Boston, Washington, and Louisville owing to the success of The Mysterious Mr. Bugle, which is now running at the Lyceum Theatre.

Anna Berger Price is visiting her father, E. D. Price, of the Pleasure Palace. Mrs. Price and she have just returned from Lakewood, where Mrs. Price has been recuperating from her recent illness.

The Secret Service company, who sail for England on May 15, will attend the performance of Never Again this (Tuesday) evening.

A stay granted by Justice Beach prevented the sale of the Aronson equity in the Casino, announced for last week.

The benefit proposed for Mrs. Henry E. Abbey has been indefinitely postponed.

Josh E. Ogden is representing Waite's Comedy company now playing at the Murray Hill Theatre.

J. A. Fraser, Jr., writes that several of his plays are being pirated, and that he proposes to prosecute the guilty parties under the new copyright law.

Damon Lyon says that he left the Daly company after giving two weeks' notice, according to contract, and that contrary statements are erroneous.

J. A. Donahey played a young Union soldier in the curtain-raiser, For the Flag, at the McDonough Hospital benefit at the Metropolitan House, Monday evening.

Mrs. Adeline Stanhope Wheatcroft will give private stage instruction during the Summer, pending the opening of the consolidated dramatic schools in October.

Robert Dronet at liberty for next season.

A BIG HIT EVERYWHERE.

THOS. C. LEARY,

Just Closed with Whitney Opera Co., BRIAN BORU.

A FEW PRESS NOTICES

(On Merit Alone).

The role of O'Hara, heretofore played by Jefferson De Angelis, was taken by THOS. C. LEARY, a comedian of ability who made a decided hit. He is an engaging singer and a clever dancer.—*Phila. Press.*

THOS. C. LEARY as O'Hara is bright, alert and quick of foot, and the humor goes immensely with Leary speaking the lines.—*Chicago Journal.*

Pat O'Hara, formerly played by Richard Carroll and later by Jefferson De Angelis, is now played by THOS. C. LEARY, a comedian who makes a decided hit in the part.—*New York Times.*

THOS. C. LEARY works the dry comedy up into something delightful before the end of the piece.—*Chicago News.*

T. C. LEARY as O'Hara carries off the comedy honors of the season.—*Buffalo News.*

T. C. LEARY gave a humorous portrayal of O'Hara and was deliciously droll.—*Brooklyn Citizen.*

T. C. LEARY won the honors of the evening.—*Albany Argus.*

T. C. LEARY is a comedian who does not grow tiresome.—*Utica Press.*

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COMPANIES CLOSING.

The Chauncey Olcott company, on June 5.

In Mizzoura, at Syracuse, N. Y., on April 23.

The Nancy Hanks, on April 24.

A Contented Woman, at New Haven, on May 26.

The Girl I Left Behind Me, at Philadelphia, on May 1.

Charley's Aunt, at Philadelphia, on May 7.

The Foundling, on April 24.

Grimes' Cellar Door, on May 15.

The Burglar has closed at Norwalk, Conn.

Jule Walters will close a thirty six weeks' season in Side Tracked, at Columbus, O., on May 5.

Oliver Byron, at Philadelphia, on April 24.

Stuart Robson, at Troy, on May 1.

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Complete Production of Each.

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AND

FLEUR DE LIS,

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DELLA FOX OPERA CO.

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TELEGRAPHIC NEWS

CHICAGO.

Another Turn of the Theatrical Kaleidoscope—Hall's Professional Chat.

(Special to The Mirror.)

CHICAGO, May 3.

We are having another turn of the theatrical kaleidoscope here this week, with new attractions at all of the leading downtown theatres except one, Hooley's, where John Drew remains with his pretty play, Rosemary, until next Saturday night. Last evening my beautiful young friend, Ethel Barrymore, left the cast, taking with her those prunella gaiters of the awkward little serving maid—those prunellas that made the hit of the piece. She goes to London with Secret Service, and she tells me that she expects to be on the other side for a year or two. What's America's loss is England's gain. Her place was taken to-night by a New York society woman who has stage ambitions. Next Monday Mr. Drew will be followed at Hooley's by the Eastern success, Two Little Vagrants. (I hope they are an improvement upon the two I had up in the police court the other day.) Then comes Ada Rehan and the Daly company, and in June the farcical hit, Never Again, for a Summer run, with the New York cast.

We were all very much interested here in reading Manager A. M. Palmer's interview on Chicago in last week's MIRROR. It was fair and just and true, and has made the man with the side whiskers many friends in Chicago.

Our rugged old friend, James A. Herne, is here again with his beautiful American play, Shore Acres, at McVicker's, where he opened to-night before a large audience. Miss Lucy Morrow is his leading lady, and he has an excellent company. Manager David Henderson has contracted to put in the Summer attractions at McVicker's, and he will begin with M. B. Curtis in Gentleman Joe, whose manager he is to be next season. Later The Crystal Slipper will be revived, and musical comedy will be the rule under the new régime.

Duncan Harrison, Augustus Thomas, and Digby Bell have surely a big winner in Thomas' new play, The Hoosier Doctor, which had its first production here at the Grand Opera House last night. Digby has a great part, so has his wife, Laura Joyce Bell, and a five-year-old tot, Ethel Vance, is a wonder.

Bert Coote and his wife, Julie Kingsley, are here, and Mr. Coote is talking with Manager Ira J. La Motte, who takes him out next season in The New Boy and a new play. Tom O'Neill is to go ahead. Mr. Coote has made such a hit in vaudeville with his wife that he is strongly tempted to keep at it, but I believe he will star.

The April dinner of the Forty Club took place at the Wellington last Tuesday evening and was heartily enjoyed by Tom Seabrooke, Harry Harwood, Arthur Byron, Graham Henderson, Colonel Charles Porter, De Garme Gray, Mark Smith, D. H. Harkins, George H. Broadhurst, Sir William Jardine, Will J. Davis, and other club guests.

After three splendid weeks of The Geisha, Margaret Mather opened at the Columbia Theatre last night in her splendid production of Cymbeline, ably supported by E. J. Henley and an excellent company. Henley is great in Iachimo. It would appear that Miss Mather has not lost her old "grip."

P. S.—Horace Vinton tells me that it costs a quarter to fill the "growler" referred to in my last dispatch. He will give the address to all who inclose stamp for reply.

Our hypnotic and spiritualistic friend, Annie Eva Fay, began an engagement at the Lincoln Theatre yesterday, and will mystify Colonel Hutton's with her "handy pandy" turns during the week.

Manager Barry offers Charlie Gardner at the Alhambra this week in his revival of Karl the Peddler. He was welcomed yesterday by two great houses.

The Charity Ball is the play presented by the stock company at Hopkins' this week, and over at the Academy of Music Salter and Martin will present their big Uncle Tom show.

The name of the old Hopkins' West Side Theatre has been changed to the Bijou, and yesterday Alabama was presented by Clement Bainbridge and a fine company. Sadie Raymond presents The Missouri Girl next Monday for the first time in Cook County, and The Midnight Flood follows, naturally enough. E. H. Macoy is the new manager.

Tom Seabrooke returns to the Grand on May 30 to present Broadhurst's new play, What Happened to Jones. I don't know the plot of the piece, but I do know that on last Thursday I put Jones under bonds to keep the peace for six months.

Mrs. Crane left to join her husband last Thursday after two or three weeks at the Auditorium. Whenever William H. strikes one-night stands in the West Mrs. C. comes here for protection and prosperity.

It is very dull here. There has not been a new theatre built in four days. "BIFF" HALL.

PHILADELPHIA.

Julia Marlowe—The Shakespearean Festival—1999—Ada Rehan—Other Bills—Notes.

(Special to The Mirror.)

PHILADELPHIA, May 3.

The season is rapidly coming to a finish. On Saturday evening the Walnut Street Theatre and the National closed their doors, and with this week the Park, Arch, and the Trocadero will follow suit. The business in the majority of the places of amusement during the week does not warrant the managers in keeping the theatres open. The season of 1896-97 will go into history as an unprofitable one.

Julia Marlowe and Robert Taber are in their second week at the Broad Street Theatre, giving Romeo and Juliet, Much Ado About Nothing, and the first reproduction in this city of Romola, which is likely to attract much attention. The stars are booked here for three weeks, and will be followed, May 17, by E. H. Sothern, supported by Virginia Harned, in An Enemy to the King, which closes the season.

The Fifth Avenue Opera company, in the successful new extravaganza, 1999, has met with great success at the Chestnut Street Theatre, this being the third week. Constant changes in cast, company, and music are being made. Nita Carritte, the prima donna, was this evening replaced by a remarkably clever vocalist and actress, Yvanne de Treville, who met with a deservedly warm reception. The air ship, a genuine novelty, works smoothly. 1999 is most assuredly the most gorgeous entertainment seen here for a long time, and is sure of a great run for the coming season. The melodies destined to become popular are "The Millionaire," "Sweet Honeymoon," "Where'er You Go to Gay Paree," and "The Fortune Hunters." 1999 remains for its fourth week.

The Shakespearean Festival held last week at the Academy of Music in aid of the School Teachers' Annuity Fund was a great success. Creston Clarke, Robert Mantell, Fredk. Warde, and Minnie Gale-Haynes were the features.

Ada Rehan, supported by the Daly company, last week at the Chestnut Street Opera House was not a success financially. The scheme of charging $2 at this stage of the season brought its own results. To-night Richard Mansfield opened in Arms and the Man, and will change the bill nightly for the week. Olga Nethersole will follow for the week of May 10, which closes the season in America.

Julia Marlowe and Robert Taber will close their tour at the end of the week of May 17, in Washington, D. C.

The Good Mr. Best, the latest production of Rich and Harris, is an expensive one, and has enlisted the services of several public favorites. The introduction of a vitascope which represents actual characters in the farce is an original idea and forms a part of the plot, which is very amusing and one of its best features. The unexpected hit of The Good Mr. Best has been made by Josie Sadler, whose role was originally intended to be a minor one, but which should be elaborated by the author.

Odell Williams, the prominent actor and originator of many noted characters, began his starring career this evening at the Park Theatre, with an entirely new comedy by William Gill, entitled The Alderman. He is supported by Mark Price, William Pascoe, Marion Abbott, Emily Stowe, Zenaide Williams, May Wheeler, Kate Gillman, and an excellent company. The Alderman is handsomely staged; a male quartette is introduced, and there are amusing situations. The Park Theatre closes its season May 8, and will be sold at public auction in this city, May 20.

The Castle Square Opera company, at the Grand Opera House, continues on the wave of prosperity, and deservedly so. The two weeks of Princess Bonnie realized $12,000, with every seat at the two matinees sold at 25 cents, and for the evenings 25 and 50 for best seats. To-night a beautiful production of The Beggar Student is being sung to a crowded house, and nearly every seat for balance of week is sold. Thomas H. Persse, Edith Mason, Gertrude Quinlan, William Wolff, Bessie Fairbairn, Melville Stewart, Frank Ranney, Arthur Wooley, Archie Arnold, and Herman Haines, with the large and well trained chorus, under the direction of Andy MacCollum, all deserve credit for the success of The Beggar Student and the renown of the Castle Square Opera company. Carmen for week May 10.

The National Theatre closes the season on May 1 with The Girl I Left Behind Me.

The Girard Avenue Theatre this week presents an important programme in the farewell appearance of the popular and handsome leading man, Robert Drouét, who is seen in his own strong one-act curtain raiser called Fra Diano, in which he is supported by his wife, Mildred Drouét. The curtain raiser is followed by David Garrick, in which Creston Clarke and Adelaide Prince, supported by Sydney Booth, Harry Davenport, and the large and talented stock organization, is giving a first-class entertainment to good business. Richelieu, with Creston Clarke, week of May 10; Mayo in Pudd'nhead Wilson, May 17; Creston Clarke in repertoire, week of May 24, which closes the season.

Hal Reid, author and actor, assisted by the stock company, in Human Hearts, is an excellent attraction this week at Forepaugh's Theatre. Mr. Reid appears as Tom Logan, a character he enacts with pathos and originality. For the coming week a play by E. M. Alfriend, dramatized from "The House on the Marsh," called His Double Life, will be presented.

Fitzsimmons, the pugilist, is going into the legitimate drama next season, and has signed contract with Hal Reid for a new play to be completed in time for next season's production, the title of which is An Honest Arm. Mr. Reid has been also engaged to coach the blacksmith in his new role.

Lewis Morrison, with his Faust company, closes his season to-night at Elizabeth, N. J.

The Good Mr. Best is booked to open the Fall season of the Garrick Theatre, New York City.

Mlle. Emma Calvé will make her first and only appearance in concert in this city at the Academy of Music matinee, May 8. She will be assisted by Baron Berthold, Signor Campanari, and the Boston Festival Orchestra.

James B. Gentry was to-day removed to the Eastern Penitentiary, to serve his life sentence for the murder of Madge York.

Emil Aukermiller, the enterprising advance agent, has engaged Paul Cazeneuve, who made such a success here last week, for a tour of the country for the coming season.

Walter Damrosch and an orchestra of fifty picked soloists will open the season at Willow Grove, a Summer resort started by the Trolley company, on May 29, for a season of three months.

John Philip Sousa and his famous band will give three concerts at the Academy of Music, May 14, 15.

The People's Theatre has a good attraction this week in Charley's Aunt. Mr. Barnes of New York will be the attraction for week of May 10.

Powell, the magician, continues at the Eleventh Street Opera House, giving a fair programme to fair audiences.

Charles L. Durban, the new lessee and manager of the Girard Avenue Theatre for next season, is busy engaging his stock company, which during the season will be called upon to support prominent stars already under contract.

Two important dates for amusement managers are May 15, when the unveiling of the Washington Monument will occur, and the week of June 21, when the National Saengerfest will attract thousands of visitors to this city.

Clara Morris, in a one-act play called Justice, specially written for her vaudeville debut, is booked for Gilmore's Auditorium May 10.

John L. Sullivan and his extravaganza company will come to the Lyceum Theatre week of May 10. S. FERNBERGER.

BOSTON.

Events of the Closing Season at the Hub—Benton's Professional Chat.

(Special to The Mirror.)

BOSTON, May 3.

The Boston theatrical season is rapidly nearing its end, and of the houses which are open this week at least one will close for the season on Saturday night. Nevertheless, every house in the city makes a change of bill to-night.

Ada Rehan's stay at the Hollis means the opening of the last month of the season at that house, and with a brilliant succession of Shakespearean plays she will be sure to afford entertainment for the best sort of Boston theatregoers. Much Ado About Nothing presented her in a new character to-night, and the large audience which greeted her was a decided compliment, because the time has come when a marked falling off in business is to be noted in every theatre. Before the week is over London Assurance and The Wonder will show Miss Rehan in two other characters new here, while the fourth novelty of the engagement, The Tempest, is reserved for the concluding week.

Even more enthusiastic was the welcome which John J. McNally's latest comedy, The Good Mr. Best, had at the Museum to-night. I am not alone in the opinion that this is Mr. McNally's best work, and if it meets everywhere the reception which it had to-night its author can soon begin negotiations for more apartment houses in Roxbury, where he is already a heavy owner. The piece is capitally acted, and R. A. Roberts, Mrs. Yeamans, Georgia Caine, and Josie Sadler unite in capital character impersonations.

The opera is dead. Long live comedy. A change in style of attraction was inaugurated to-night at the Castle Square, and the new comedy company which has been organized, and of which THE MIRROR has already printed the roster, scored a decided success in The Wife. If the future offerings of this company are as attractive as that to-night the success of the new venture is certain.

At the Park, William Barry opened a week's engagement in his latest comedy, John Bradley's Money, which was so recently produced in the vicinity of New York that it is hardly necessary for me to repeat the praises which had been given there. Mr. Barry is popular with Boston people.

Andrew Mack opened at the Boston to-night. This has been a distinct step in advance for this popular young star, and the way in which he filled the great theatre said much for his popularity with Bostonians.

This is the last week of the season at the Bowdoin Square and with the engagement of The Slaves of Gold, Manager Atkinson will terminate what has been on the whole a very prosperous year. The melodrama was well given and pleased a houseful.

Shenandoah has not been seen in Boston for four years, and consequently the revival for a single week at the Columbia had many of the elements of a novelty. The company, while possibly not so strong as those that have presented the piece earlier in its career, was good in the main.

Pauline Hall is the star of the week at Keith's.

Katherine Rober is appearing in Moths of Society at the New Grand.

The Power of the Press is the offering at the Grand Opera House.

At the Tremont Pudd'nhead Wilson was one of the big money-winners last season, and consequently it was greeted with unusual enthusiasm to-night. One reason why the house was so large was because the opening performance of the engagement was a complimentary benefit to A. M. Sheehan, treasurer of the theatre.

If they had played the Wedding March at every performance of the concluding week of Secret Service at the Museum it would have been decidedly appropriate, because the engagement came to a conclusion with a blaze of matrimonial glory. First Campbell Gollan took unto himself a wife in the person of Sallie Coas Parsons, only daughter of George Parsons, 2d, of Gloucester. The ceremony was performed by the Rev. Edward A. Horton, and the only persons present were Carleton H. Parsons, the bride's brother; Walter Thomas, of Secret Service, and Mabel and Lottie Yates. Mrs. Gollan was one of the prettiest girls in Gloucester, and the marriage was the outgrowth of a boy and girl love affair, although the engagement had been kept a profound secret. But interesting as this romance was, theatregoers soon had something more noteworthy to discuss in the nuptials of Odette Tyler and Razin Davis Shepherd, better known to the stage as R. D. McLean.

Olga Nethersole gave a luncheon at her apartments at the Vendome during her farewell engagement at the Hollis Street. She went out to Harvard, too, one of the last days here and was shown around the college, accompanied by her brother, Louis Nethersole. They went into Memorial Hall while the students were at dinner, and as soon as she was recognized in the gallery the boys rose in a body and cheered her again and again. When she went to her carriage she found that the students had left the table and formed a double line to the street, through which she passed.

The guests of the afternoon were: Annie Clarke and Alexis Leighton, of her company; Mildred Aldrich, Emma Toussaint, Mr. E. H. Crosby, Miss Humphrey, Edna Aldrich, Mrs. William E. Bryant, Annie Campbell, Mrs. Edward Payn Thayer, and Miss Field. Miss Nethersole superintended all the arrangements for the luncheon and prepared for each guest a souvenir card on which she had written appropriate lines illustrating the different phases of friendship through which she had passed with each.

The Castle Square Opera company is to be known as the Boston Lyric Stock company during its Summer tour, which opens at the Montauk, Brooklyn, with J. J. Jaxon and J. K. Murray as managers. Max Hirschfeld will not accompany them as musical director, but instead, William E. McQuinn, who has been his right hand man during the long run at the Castle Square, will wield the bâton. In the company are Mr. Murray, Clara Lane, W. H. Clark, Fatmah Diard, Hattie Belle Ladd, Payn Clark, and Edward Temple.

I hear that The Two Johns Company stranded in Richmond, Me., last week.

Mrs. Julia Ward Howe was the guest of the Playgoers' Club last week and gave a chatty talk on "Players I Have Known."

There will be exceptions taken from the decision of Judge Morton of the Supreme Court, who last week decided that Adah Richmond was not the wife of John Stetson, Jr. The parties have ten days in which to file exceptions.

Mr. and Mrs. Taber will spend at least part of their Summer vacation at the Taber homestead in Stowe, Vt.

Philip Pinkosky, a young newspaper man of this city, has written a play entitled Too Much Cohen, and at the performance by the Progress Club last week it made a success.

The Criterion Club again has presented Jim the Penman, the principal parts being played by Dr. L. B. Fenderson, Frederic B. Hall, Walter M. Duggan, Franklin H. Richardson, Annie Caffin, and Lucy Spinney. The performance was given in Union Hall.

Boris Tomashevsky is to bring his Windsor Theatre company from New York to Boston, May 17 to 19, to play The Two Orphans, Hidesh Hassen, and Hamlet.

Charlie Metcalf hints mysteriously about a New York society woman who has made her debut in The Good Mr. Best. She is in good company.

Calvé's Boston concert was last week, and not seven days earlier, as one dramatic paper had it. Music Hall was packed.

Olga Nethersole was the guest of Thomas Bailey Aldrich and Mrs. Aldrich, at Pakapoag, yesterday, going out to hear the poet read his new play for her, Judith and Holofernes. She sails for Europe 19.

C. Blanche Rice did not come to Boston with Ada Rehan, but remained in the cast of The Circus Girl.

The Good Mr. Best may be given in London before New York sees it. JAY BENTON.

BALTIMORE.

Light Opera by the Castle Square and Lyric Companies—The Strakosch Concerts—Notes.

(Special to The Mirror.)

BALTIMORE, May 3.

Early Summer seems to be upon us. The evening air is soft and balmy; the bands on the roof gardens enliven the usual stillness of the night, and light opera holds sway at three of our theatres, with popular smoking concerts at the Music Hall.

Last week the Castle Square Opera company gave a charming performance of The Gypsy Baron at the Academy of Music to constantly increasing business; to-night the same company, with a change of cast, repeated the success with The Queen's Lace Handkerchief. The change is particularly gratifying for the reason that it introduces two great favorites—namely, Lizzie MacNichol and Josephine Knapp. Both were warmly greeted, and the rendition of their roles made it apparent that they appreciated and absorbed the spirit of enthusiasm that prevailed in front. Anna Lechter and Alice Judson will alternate in the role of the queen. William Wolff's interpretation of the premier was quite amusing. Joseph Sheehan, the tenor, was seen here last season with Rob Roy, and is favorably remembered. At the Wednesday matinee a special performance will be given for the ladies, with 25 cents admission throughout the house, and each auditor will receive an American Beauty rose. An elaborate production of Faust is in preparation for next week.

But all of the light opera is not at The Academy by any means. Manager Charles E. Ford treated us to a really delightful performance of Falka at the Opera House to-night. It was sung by The Lyric Opera Company, a number of whom are favorites here. Hubert Wilkie sung with his usual vigor, and all were attracted to Villo Knox, the comely prima donna. Maud Hollins, Ella Aubrey, Sylvestre Cornishe, Minnie de Rue, Gertrude Jones, Drew Donaldson, A. H. Maflin, Henry Stanley, Harry Dickerson, George Lyding, and Tom Ricketts are also in the cast. The chorus is strong, well drilled, and of engaging appearance. The orchestra is in charge of Clarence Robeson. The scenery and equipment are from the Casino in New York.

The Opera House has undergone many attractive changes, and has been converted into a picturesque garden of palms. Incidental to the performances, Lumiere's Cinematograph is introduced. Next week Girofle-Girofla will be sung by the same company.

Black Patti's Troubadours opened a week's engagement at The Holliday Street Theatre. Fabio Romani will follow.

Mary French Field, daughter of Eugene Field, will give readings from her father's poems at the Lyceum Theatre on Friday evening next. She will be assisted by Mrs. Edgar Strakosch, soprano, and Emanuel Wad, pianist.

The Black Crook opened to a crowded house to-night at Kernan's Monumental Theatre. It will give way next week to the Fay Foster Burlesque company.

Edgar Strakosch has again begun, at the Musical Hall, his popular concerts, which were so phenomenally successful last season. The immense auditorium is tastefully decorated and presents a cool and comfortable appearance. Schotoff's Imperial Russian Orchestra furnishes the music for the promenade concerts, and the special features are: Stuart, the male Patti; Frank Cushman, the dialect comedian, and Alice Hanson, in songs and dances.

HAROLD RUTLEDGE.

ST. LOUIS.

Clever Vaudeville Performances—True to Life—Benefits—Summer Companies—Notes.

(Special to The Mirror.)

ST. LOUIS, May 3.

Hopkins' Grand Opera House has had its usual large audiences during the past week. The stock company presented A Night Off with its full strength, and gave a splendid performance. The star vaudeville attraction was Johnstone Bennett, assisted by S. Miller Kent, in their skit, A Quiet Evening At Home, in which Miss Bennett had ample opportunity to display her versatility. The other hit was the turn of the Franklin Sisters, three little St. Louis girls, relatives of Col. Hopkins, who scored quite a success in their songs and dances. Last Monday night Ralph Stuart, the leading man of the stock company, enjoyed a big benefit from his many friends, and Friday night Jessaline Rodgers, the popular leading lady, took a benefit. In addition to the regular programme at Miss Rodgers' benefit, East Lynne was given in the afternoon. Miss Rodgers taking the leading part, one of her best characters. The new bill that went into effect yesterday included Lights of London, by the stock company, and the vaudeville part was Tim Murphy, assisted by Dorothy Sherrod and Olney J. Griffin, and Barney Fagan, assisted by Henrietta Byron, Felix and Cain, Thorne and Carleton, Charles Ellitson, and the biograph.

The Hagan offered an excellent programme last week, and the theatre attracted the usual crowds. Carrie Scott was the leading feature in some clever impersonations of characters, including a Bowery girl; Georgia Gardner and Edgar A. Ely, and Pat Reilly, with his portraits of persons in the audience, also scored hits, while Alice Raymond, and Johnson, Davenport and Lovella, and others were cordially received. This afternoon Patrice, the dainty little soubrette, made a hit in her little sketch entitled A New Year's Dream, in which she was assisted by Mr. Hart. Richard Golden, who appeared in a condensation of his comedy-drama, Old Jed Prouty, was also a feature of the programme, while the other artists, Paulo and Dika, Charles Case, Hanlon, Logan and Hanley, Gyori Juliska, Murphy and Mack, Katherine Ryles, and the Tingley Bros., sustained the reputation of Manager Hagan as a first-class provider of vaudeville.

Havlin's enjoyed a big patronage last week, when McKee Rankin gave his interesting play True to Life. Nance O'Neill, his leading lady, is a strong emotional actress, and received many fine notices from the daily press for her excellent work. Yesterday Uncle Tom's Cabin was put on for a week's run at popular prices and with daily matinees. The production was a most excellent one and drew big audiences yesterday.

Teresa Divouna, who was connected with the Broadway Theatre and Museum Annex, and who was quite seriously hurt several days ago by being hit with a falling weight while on the stage, was able to leave for her home in Chicago yesterday.

The vaudeville performance last week at Music Hall for the benefit of the Police Relief Association drew large audiences every afternoon and evening. The programme included many well-known vaudeville celebrities.

Ringling Brothers' Circus commenced an engagement of a week here this afternoon. The performances are given in fine arenas, in three rings, and under the largest tent ever constructed. The parade this morning was witnessed by a great concourse of people. The afternoon's performance was attended by an

immense crowd of people, hundreds being turned away. The engagement promises to be financially the best they have ever had here.

Harrie R. Pierce, representing Carter's Fast Mail, is spending the Summer at his parents' home in St. Louis.

Several leading members of the Broadway Theatre and Museum Annex severed their connection with that place of amusement a week ago last Saturday night.

The Standard drew large crowds last week, when Sam Jack's Tenderloin company played their engagement there. This week the theatre is closed, but it will re-open next Sunday.

It is reported that Col. James J. Butler, of the Standard Theatre, will be associated with J. W. Reis at the Grand Avenue and Herbert Street Shoot the Chutes Garden this season, and the place will be conducted upon different lines from those followed last year. It is also said that the Standard Theatre may remain open this Summer with an attraction suitable for warm weather.

The Elks planted Booth and Barrett trees in Tower Grove Park yesterday. They were placed near the statue of Shakespeare, close to the tree planted some years ago by Adelaide Neilson. Mulberry trees have been selected.

Arthur Mackley, the clever stage manager and character actor of Hopkins' Stock company, has a benefit to-night, and the theatre is crowded. A button with a portrait of Mr. Mackley on it is given to the ladies attending the performance.

Macklyn Arbuckle, who has been resting here for several weeks after two years on the Pacific Coast, received an offer by wire from Frederick Bond to join the stock company he is organizing in Louisville. He has accepted, and leaves in a few days.

Musical Director John Lang, of Koerner's Garden, has announced his company for the Summer season. It includes Tillie Sallinger, Annie Meyres, Alice Gaillard, Drew Donaldson, Charles Bassett, Harry De Lome, Frank Gaillard, Ben Lodge, Herbert Sallinger, and Fred. Urban. The new pavilion Manager Koerner has built will seat twenty-two hundred people. The garden is being put in first-class condition.

W. E. HOWLAND.

CINCINNATI.

Trilby—The Walnut to Change Hands—Dr. Bill—The Midnight Flood—Notes.

(*Special to The Mirror.*)

CINCINNATI, May 3.

The supplementary season at the Grand has been extended two weeks, and last night A. M. Palmer's company opened in Trilby at popular prices. The attendance was exceptionably large, and witnessed a sumptuous production. Next will come Uncle Tom's Cabin.

The Walnut will pass into the control of Colonel Hopkins, of Chicago, next season, and will be run as one of the Hopkins syndicate of variety theatres. It will be the policy of the house to give refined vaudeville shows of the same kind as those presented by the Pike the past season. Manager Havlin was induced to give up the theatre on account of the ill success attending the experiment of popular price attractions.

Dr. Bill was given at the Fountain Sunday afternoon and evening, and brought Manager Anderson's season to a close. The house will reopen the last of August. During the Summer vacation the theatre will be occupied by the "Little Reds," the baseball automata, under the management of Jack Dwyer and Floyd Lanman, the popular doorkeeper of the Fountain. The first exhibition was given to-day, recording the game played this afternoon at Cleveland by the Cincinnatis and the local team.

The Midnight Flood company at the Robinson's last week remained over yesterday, and appeared in the touching play, The Soldier's Sweetheart, for the benefit of the attaches of the house. A good sum was realized for the beneficiaries.

Under the direction of Frank Van der Stucken Benoit's children's cantata, Into Life, was rendered by two thousand children of the public schools in Springer Hall Saturday night. Marie Schwill was the chief soloist, and a most charming performance was given.

The Cincinnati Symphony Orchestra, under the direction of Van der Stucken, gave two concerts at the Ludlow Lagoon yesterday, on the occasion of the Summer opening of the Lagoon. Unfortunately, the weather was behind the season, and the attendance was not what it might have been. Next Sunday the orchestra will give additional concerts, and the audience doubtless will be very large.

The Chester Park opening has been postponed until May 16.

WILLIAM SAMPSON.

WASHINGTON.

Many Houses About to Close—Summer Companies Arranged—Paul Wilstach's New Play.

(*Special to The Mirror.*)

WASHINGTON, May 3.

The production of Faust to-night at the Lafayette Square Opera House by the Castle Square Opera company excelled in spectacular and scenic effects. The electrical display in the Brocken scene was a feature, and the performance throughout was strongly praised by the very large audience. The presentation was on a magnificent scale. The opera was most effectively sung and well acted. Erminie will be next presented.

The Columbia Theatre with Daniel Frohman's Lyceum Theatre company in The Mayflower, and the Academy of Music with Laura Biggar and Burt Haverly in A Trip to Chinatown, after an excellent week at both houses, brought their respective seasons to a close with the performances Saturday night.

The National Theatre is dark, being without an attraction for the week, but will reopen next Monday. Julia Marlowe and Robert Taber in For Bonnie Prince Charlie, will close the season at this house, week of May 7.

Aiden Benedict's Fabio Romani opened to a good attendance at the Grand Opera House. This theatre was closed all of last week owing to the failure of Cuba's Vow to keep its engagement. Next week Black Patti's Troubadours play a return date, which will close the season at this house.

Dan McCarthy is the attraction this week at Whitesell's Bijou Family Theatre, presenting The Dear Irish Home to a full house both afternoon and night. McCarthy is a prime favorite, and his plays are all well liked. The Cherry Sisters in their unique entertainment form an added attraction, and the business for the week should break a record. The Confederate Spy follows.

Ed. F. Rush's White Crook Burlesque company opens an engagement at Kernan's Lyceum Theatre, presenting Frank Dumont's clever burlesques Columbia's Reception and My Friend from Indiana, with an up to date olio, to a large and thoroughly pleased audience. The City Sports Big Show comes next.

The boy prodigy, Bronislaw Huberman, in his violin recital at the Columbia Theatre, April 23, received a pronounced ovation. He is a positive marvel, and his managers were prevailed upon to give another recital, which occurred this afternoon at the Columbia to an enthusiastic gathering.

The Cummings Stock company, which commences a Summer season at the Academy of Music next week, under management of Robert Cummings, presents as the opening bill The Last Paradise. The company include Grace Huntington, Jessie Bonstelle, Helen Aubrey, Blanche Douglass, Nettie Marshall, Ralph E. Cummings, Edgar Selwyn, A. H. Stuart, Edmund Day, Herbert Fortier, Arthur Livingston, Thomas Reynolds and Thomas Meegan. They will present during the season, Men and Women, Lady Windermere's Fan, Esmeralda, The New Magdalen, May Blossom, Hazel Kirke, Captain Swift, Young Mrs. Winthrop, Turned Up, All The Comforts of Home, The Charity Ball, and The Private Secretary.

Emma Calvé in concert at a matinee at the Columbia Theatre Wednesday afternoon, at $5 for the best seats, has at present, every indication of success, as the sale is most gratifying. Madame Calvé will be assisted by J. H. McKinley, Giuseppe Campanari, and the Boston Festival Orchestra, Emil Mollenhaurer, conductor.

Arthur J. Clark, business manager of the Philadelphia Castle Square Opera company, spent the past week here looking after the interests of the Washington company. Mr. Clark will alternate with Daniel F. Hennessy in the management of the Baltimore and Washington companies, which will play each city every other week.

The Columbia Theatre Comedy company is the name of the new Summer stock that will make its habitat at the Columbia Theatre on and after May 17, when they open the season with a new production, under the direction of W. A. Brady, of Paul Wilstach's new comedy, His Own Proxy. Mr Brady, who controls Mr. Wilstach's play, has arranged with the Columbia management for the production here, and will include it among his attractions for next season. New members of the company are James O. Barrows, William Jefferson, Pearl Evelyn, Carrie Berg, and Katie Denin-Wilson.

Manager Joseph Jermon, of the Lyceum Theatre, Philadelphia, was a visitor during the week, looking after his Black Crook Extravaganza company. Our old friend, Edward Kendall, the musical sketch artist of a few seasons ago, is Mr. Jermon's efficient business manager.

Joseph Sheehan, late tenor of the Mandarin, joined the Castle Square Opera company here last Tuesday in The Queen's Lace Handkerchief.

The Trinity College Mask and Wig Club, of Hartford, Conn., presented Prince Nit, an operatic melange, under society patronage at the Lafayette Square, Friday afternoon.

The Columbia Theatre, where time will be almost completely filled to the commencement of the comedy season with locals, has a large attendance to-night for the Columbia Athletic Club's Minstrel performance.

Daniel Frohman's Lyceum Stock company, after the performance of The First Gentleman of Europe April 24, were entertained at dinner at the home of Mrs. Frances Hodgson Burnett.

JOHN T. WARDE.

ACTORS' ORDER OF FRIENDSHIP.

The regular monthly meeting of Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, held on Sunday, May 2, at its "home," No. 166 West Forty-seventh Street, was fully attended by the members anxious to hear the reports of the Board of Trustees and other officials previous to the annual election, which takes place in June. The pecuniary affairs of the lodge were shown to be in an excellent condition, the assets being nearly $18,000, with no liabilities beyond the mortgage on the "home," to meet which they hold $5,000 worth of United States bonds ready to be converted into cash when it matures, nearly three years hence. This thoroughly representative body of the very best element of the theatrical profession is the oldest and most conservative of all the dramatic organizations, and has been in existence for nearly fifty years. During that time it has carried on its rolls the brightest and most honored names of the stage, from Joseph Jefferson, among the living, to Edwin Booth, among the dead. All have been proud of their membership, all have been active in its affairs, and to-day the Edwin Forrest Lodge is stronger numerically and financially than ever before.

THE DIVORCONS MATINEE.

The performance of Divorçons by Mrs. Fiske at the Fifth Avenue Theatre for the benefit of the Maternity Free Bed Fund of the Hahnemann Hospital will take place Friday afternoon instead of to-day, as heretofore announced. The comedy will be cast as follows: Des Prunelles, Frederic de Belleville; Adhemar, Alfred Hickman; Clavignac, Wilfrid North; Bastien, George Trader; Joseph, Louis Mann; Commissary of Police, John Jack; Madame de Brionne, Lulu Klein; Mlle. de Lusignan, Harriet Sterling; Josepha, Bijou Fernandez, and Cyprienne, Mrs. Fiske.

GIFFEN AND NEILL STOCK COMPANY.

The Giffen and Neill Stock company for St. Paul has been completed. The season will open May 17, and the company will include Mary Hampton, Annie Blancke, Kate Blancke, Eleanor Carey, Blanche Johnson, Forrest Robinson, Robert Drouet, William F. Owen, Charles Kent, William Sampson, John B. Maher, Arnold Daly, and Robert Morris. The organization will be under the management of R. L. Giffen and James Neill, with Mr. Giffen in the business department and Neill in charge of the stage.

THOMAS W. MOORE VERY ILL.

Thomas W. Moore, who has been associated in business with Henry C. Miner for many years, is lying dangerously ill at his residence in this city. He contracted a cold on the day of the Grant parade, which has developed into pneumonia. Mr. Moore's relations with Mr. Miner have been of the closest character. He helped in the building of the Bowery Theatre, and has ever since been Mr. Miner's right hand man and confidential adviser. Mr. Moore is about fifty years of age. His wife is a sister of Mr. Miner.

SECRET SERVICE TO SAIL WEDNESDAY.

The Secret Service company will sail to-morrow (Wednesday) for London, leaving this part of the world a week and a half earlier than was announced originally. The London production will be made by a cast very nearly the same as that seen in this city, Blanche Walsh succeeding Amy Busby and Harry Woodruff temporarily replacing Walter Thomas.

DUQUESNE THEATRE BURNED.

A fire in Pittsburg early yesterday morning destroyed the Duquesne Theatre, with other property.

AMONG THE AMATEURS.

A Pair of Bellows, an original comedy in two acts, by Mrs. May Isabel Fisk, was successfully presented at Carnegie Lyceum on April 30 by the author, Elsie Poole Jones, Percival Neville Anstey, and Stanley Calvin Van Note. The little comedy daintily told the story of a young man and a young woman who had been so long chums that they never suspected they were in love. Dick is about to marry a moneyed maid, and he asks Dolly's advice. Dolly is thinking of accepting the proffered hand of a count to spite Dick. When this information is conveyed to him true love asserts itself and Dick and Dolly are betrothed. Mrs. Fisk was a delightfully sprightly, ingenuous Dolly; Mr. Van Note a capital Dick, Mr. Anstey an amusing Count, and Miss Jones a comely servant. The comedy was preceded by Petticoat Perfidy, cleverly played by Jeanette Connor, May Carter, and Celci Trene.

On the Frontier, a dramatic sketch in three acts after Rudyard Kipling, by Julia Chadwick, was presented at the Carnegie Lyceum last Saturday evening for the benefit of the Summer Home at Graymoor. The sketch is a dramatization of some of Kipling's best short stories admirably put together by Miss Chadwick. The cast included Perry Averill, Orton Bradley, Fred N. Drake, Alfred E. Drake, H. K. Reynolds, and E. B. Campbell; Miss Chadwick played the familiar Mrs. Hauksbee; Edith Duane Smith made a charming ingenue, and Alice Ford Robbins was decidedly good. The play was well staged, and the performance went with remarkable smoothness, due to the admirable stage direction of William J. Romaine, under whose management the production was made. Some original incidental songs by Laura Sedgwick Collins and Orton Bradley were sung by Mr. Bradley and Mr. Campbell.

MATTERS OF FACT.

Colonel William F. Cody (Buffalo Bill) was entertained at dinner on Wednesday evening by Frances Drake, and on Friday evening Colonel Cody gave a dinner at the Hoffman House to Miss Drake and a party of friends.

Coralyn Maxwell-Conger, late with Lincoln J. Carter's Heart of Chicago company, is lying dangerously ill of brain fever at her mother's home in Chicago.

Agnes Booth is at her beautiful hotel, at Manchester-by-the-Sea, Mass.

Mrs. C. B. Bishop, whose benefit will occur May 14, is very ill. She was engaged by Joseph Jefferson for this season, but was stricken down at rehearsal and her friends are determined to help her.

Mr. and Mrs. Henry Dazian will sail for Europe to-morrow (Wednesday) for a Summer vacation on the Continent.

Lotta Crabtree, once the pet of the public, declares that she never so much as thinks of going upon the stage again. She has taken up painting, and has become a very clever amateur artist.

Madame Bonfanti, that most charming woman and clever artist, has opened a dancing academy, and has already several members of the "400" as pupils. Madame Bonfanti is one of the most graceful of the old school of dancers.

Henry Miller will open his season about the middle of September. Among the new people he has engaged for his company are Arthur Elliott, Leslie Allen, Frank Beamish, Maude Hosford, Margaret Dale, and Josephine Lovett. Mr. Miller has received a very flattering offer to produce Heartease in London this Summer, but has not definitely decided whether he will do so.

Blaney's Baggage Check played at the Bijou, Milwaukee, for the benefit of Treasurer Mort Singer to S. R. O. on May 3.

The critics have been liberal in their praise of Nettie Bourne's work with The Electrician company. Miss Bourne has not closed for next season. Letters addressed in care of Mrs. Packard will reach her.

J. W. Shannon has a number of tried and successful plays which he will let on royalty by the week or season. Mr. Shannon may be addressed in care of J. J. Spies.

Fargo, Grand Forks, N. D., and Winnipeg, Man., comprise three of the best one-night stands in the Northwest. Manager C. P. Walker, of Fargo, will be in New York the latter part of this month to look after the booking of these houses.

S. Myers, who has been connected with one of the leading attractions for the past eight years, is at liberty to fill position as treasurer or manager for the Summer and next season. His address is 110 East Eighty-third Street.

Julian Magnus has open dates for Elks or other benefits between Chicago and New York week of May 31, for Mr. and Mrs. Whytal in their clever play, For Fair Virginia. He can be addressed at the Tabor Grand, Denver, Col.

E. S. Brigham has successfully managed the Crawford Theatre at St. Joseph, Mo., this season. The business at this theatre has been so large that Mr. Brigham has been forced to introduce the S. R. O. sign in the past three months.

John S. Terry has been very successful in the role of Lawrence Patch with Fanny Rice in At the French Ball. He has an excellent tenor voice, and his singing has been one of the features of the play. The company is at the Bijou Theatre, New York, this week.

Marie Booth Russell has gained favorable mention by her capable work with The Electrician company. She is disengaged for next season.

The complete production, including scenery, electric plant, etc., of Urania, A Trip to the Moon, and Evolution of the Earth are offered for sale at a big sacrifice by the Music Hall company, Fifty-sixth Street and Seventh Avenue.

L. Augustus Hill seeks engagement as manager or treasurer. He will furnish bond, if necessary.

The Gormans in The Gilhoolys Abroad played a very successful engagement at Lothrop's Opera House, Worcester, week of April 26. Manager Wilton has booked the Gormans for an early week next season, when they will present a new comedy. The Dazzler is down for a return date, May 10. They opened the season here Aug. 26.

S. T. King is offering the well-known comic operas Little Trooper and Fleur de Lis, in which Della Fox starred for several seasons, for sale. He can be reached at the Knickerbocker Theatre Building.

"Remington," care of this office, an experienced stenographer and typewriter, desires a position.

Principals and chorus well up in repertoire are wanted for a Summer comic opera organization by "Metropole," care of this office.,

Paul Gilmore, who is playing the leading business to Chauncey Olcott, will be at liberty for Summer engagement after June.

Nellie Maskell, having completed a very successful season with Human Hearts company, invites offers for next season.

F. M. Edwards is no longer connected with the Great Western Printing Company, of St. Louis, Mo.

Arthur Dunn, one of the littlest and cleverest of comedians, is open to consider offers for the Summer and next season. His talented sister, Jennie Dunn, is also disengaged.

Fred Wenzell, who has been playing Schultz, the Groceryman, in Peck's Bad Boy, for seven years, is now at liberty. He does a strong specialty.

Principals for comic opera are wanted by D. P. Morgan, 2130 I street, N. W., Washington, D. C.

Meredith Perry has received much commendatory mention for her conscientious performance as Gertrude in Donnelly and Girard's My Friend from India.

Augustus Pitou has the weeks of May 17 and 24 open at the Grand Opera House. The best attractions only will be considered.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

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Arlington, Arlie
Alter, Lottie
Atkinson, Mrs. W.
Alexander, Lillian
Arnold, Dell
Allen, Lester Marie
Ardeck, Agnes
Andrews, Pearl
Busby, Amy
Booth, Agnes
Bothwell, Louise
Bazley, Marion
Bates, Helen
Brisbin, Blanche
Balch, Ethel
Bender, Olive
Bulley, Miss
Boggart, Helen
Bonehill, Bessie
Bidwell, Sylvia
Burne, Kate
Bouvier, Adine
Bainbridge, Rolinda
Brooks, M. Louise
Berkely, Louise M.
Bedell, Vera
Brin, Miss George
Berry, Dorine
Bennett, Johnstone
Bagnard, Zeanette
Burke, L. C.
Boyd, Anna
Balar, Georgie
Bishop, C. B.
Black, Mme Nura
Barnwell, Marion
Bennett, Josephine
Brooks, Ira
Cortez, Miss
Chamblin, Jean
Conlin, Emma
Clarke, Annie
Cameron, Mabelle
Cummings, Nellie
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Cushman, Sadie
Constantine, Beatrice
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Cutting, Mrs. Ralph
Carleton, Minnie
Carey, Lucelle
Connelly, Mrs Ed. J.
Carlstedt, Clardia
Carlyle, Marie
Calve, Emma
Clark, Lole
Carey, Eleanor
Cournan, Julia M.
Constantine, Connie
Curran, Emma H.
Carleton, Calice
Crabtree, Lotta
Clayton, Miss E.
Colman, Genevieve
Cummings, Geo. E.
Drake, Frances
Dell, Violetta
Druce, Mrs. H.
Dalgtish, Kate
Dean, Rachel
Dare, Ada
Dingins, Eugenie
Donnette, Iva
Dantes, Lester
Dunbar, Ella
DeNoe, Jennie
Desmond, Marie
DeWolfe, Lillian
Dale, Violet
Davidson, Pauline
DeArville, Camille
Desmond, Florence
Dean, Miss
Du Barry, Kate
Edwards, Maud
Edwards, Myrtle
Eddyson, May
Elberts, Carrie
Fairfax, Marion
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Fiske, Minnie
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Hendre, Edith
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Yeamans, Annie
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WALTER E. PERKINS
THE ORIGINAL SHAVER.
(TITLE-ROLE)
My Friend from India.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5 50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - - - MAY 8, 1897

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

BROADWAY—WIZARD OF THE NILE, 8:15 P. M.
EMPIRE—UNDER THE RED ROSE, 8:20 P. M.
FIFTH AVENUE—MRS. FISKE, 8:15 P. M.
FOURTEENTH STREET—SWEET INNISCARRA.
GARRICK—NEVER AGAIN, 8:15 P. M.
GRAND OPERA HOUSE—THE CHERRY PICKERS.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HERALD SQUARE—THE GIRL FROM PARIS.
HOYT'S—THE MAN FROM MEXICO, 8:30 P. M.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 8:15 P. M.
LYCEUM—THE MYSTERIOUS MR. BUGLE, 8:30 P. M.
KNICKERBOCKER—THE SERENADE, 8 P. M.
MURRAY HILL—WAITE COMEDY COMPANY.
PLEASURE PALACE—VAUDEVILLE AND FARCE.
PROCTOR'S 23d STREET—VAUDEVILLE.
STAR—UNCLE TOM'S CABIN.
TONY PASTOR'S—VAUDEVILLE.
WEBER AND FIELDS—VAUDEVILLE.
BROOKLYN.
COL. SINN'S MONTAUK—MY FRIEND FROM INDIA.

A SHORT SEASON.

THE theatres in New York and other cities are rapidly closing, and the season may be said to be practically ended. Never before, perhaps, have closures generally been so early. In former seasons plays have run prosperously in New York until Summer heat put an end to indoor amusement. The weather thus far has been quite favorable to the theatres, but patronage in the cases of several attractions that ordinarily would draw until the coming of hot weather has fallen so unexpectedly that their managers have quickly decided to close. And the season consequently has been one of the shortest on record.

Differing reasons are given for the sudden drop in theatre attendance, but a majority of managers have fixed upon the idea that the bicycle is mainly responsible for the condition that confronts them. In Philadelphia, it is said, over 175,000 persons ride the wheel. There has been no expert estimate of the number of persons in New York addicted to this pastime, but on the basis of the Philadelphia number it may safely be said that in the metropolitan district naturally tributary to the theatres there are at least a quarter of a million persons who ride the bicycle. Of course, a large number of these persons never were habitual theatregoers; but it is probable that tens of thousands of them have been, and that the season of riding has at once taken their minds from indoor amusement. Every bicycle thoroughfare has of late been crowded with wheels on pleasant evenings, and it is quite evident that the theatres have suffered severely in consequence. In fact, the attendance at the theatres this Spring in many cases has been noticeably and unexpectedly good during storms; and this would seem to prove the theory as to the wheel.

Seriously as the New York theatres may have been affected by the wheel, however, it is probable that this city has suffered in a less degree than other cities, because here there is always a great throng of transients—persons who come to New York on business or for pleasure, and who may ride the wheel at home but do not bring it with them—the like of which no other city entertains. But there seems to be no question that the wheel in its season is a powerful factor even here against the theatres; and as managers for some time have been waiting to see the popularity of the bicycle die out, only to witness its continued growth, it would seem to be time to plan indoor entertainment with reference to this powerful factor of competition.

THE BARGAIN IDEA.

UNSATISFACTORY as the theatrical season now closing may have been when compared with other seasons, it is probably true that a great majority of worthy attractions have made money. The best attractions have prospered, as they always do. But those persons engaged in amusement management who have experimented with the public and sought to impose upon it inferior pieces indifferently equipped, or companies trading upon the metropolitan reputation of better organizations, are probably now sicklied o'er with the pale cast of thought. In return for their experiments such managers have at least experience.

There are too many cheap ideas in the amusement management of to-day. There is a surplus of bargain-counter and gift-enterprise ventures. The entire theatre suffers from the petty devices and the deliberate misrepresentations of small-fry managers whose instincts are cheaply commercial. The attention of THE MIRROR has been called to the advertsing methods of the management of a theatre in a city up the State. This method is typical of the sort of management that prevails to a deplorable extent throughout the country. The advertisement of this particular theatre reads as follows:

Bon-bon souvenirs (boxes of candy) to ladies and children matinees. Special offerings every day. Our prices lower than elsewhere. Extra value in seats. The regular $1 kind for 29 and 39 cents. Fine silk finished gallery seats, with embroidered silk dots, 10 cents. Never sold anywhere else less than 25 cents. The most exquisite novelty in theatrical goods ever shown.

And again to this effect:

Bon-bon souvenirs to ladies, children with paid tickets at daily mat. A great sale for balance of the week. Every seat a sacrifice. We are offering a leader from now on at 20 cents The regular high-grade $1 ones. We must unload this immense stock, and will sell the best grade at 39 cents. Take the elevator to our top floor and inspect the finely finished hardwood chairs at 10 cents.

The manager who directs or permits such advertising as this has mistaken his calling. He ought to buy remnants at a bankrupt sale of out-of date goods and peddle them.

THE Legislature at Albany again amused itself before adjournment with a bill to regulate the wearing of hats by women in theatres, but there was little good faith apparent in the treatment of the measure. The San Francisco Board of Supervisors passed a hat ordinance recently, but the County Attorney declared it to be unconstitutional. This decision probably forecasts the action of any court of dignity before which the question of personal right involved might come.

SEVERAL hundred Chinese, alleged by their importers to be actors bound for the Nashville Exposition, have been stopped at Tacoma pending an investigation, on the theory that they are not disciples of the theatre, but plain, every day Celestials filled with guile and the industrial ambitions that generally move the Chinese mind transferred to this hemisphere. It is certain that several hundred Chinese actors would prove a surfeit, even at Nashville.

BEERBOHM TREE took pains when in this country to resent the adverse verdict of New York upon a drama which he tried here as "upon the dog," and persevered in his original intention to open his new London theatre with the play. He assumed that the American opinion of the piece did not amount to much; but in legal parlance, it was "on all fours" with the London verdict, which was crushingly unfavorable.

As the regular season nears its end, new evidences of the stock company movement for Summer amusement in various cities are noted. Not since the days of stock companies have so many organizations of this kind been known, and most of those now projected have promise of a profitable season from their excellent character and the dignity of their repertoires.

THE annual activity of the college boy approaches its season. A gang of Princeton students the other day, with some semblance of fitness, took possession of the clowns' places in a circus procession. Afterward they sought to conduct the entertainment, but the regular showmen, aided by an elephant, brought order out of chaos.

IT is said that a man committed suicide in this city last week after witnessing a play whose chief character killed himself. Fortunately the theatre has few dramas that would so depressingly affect a witness.

THE failure of a notorious woman who married a title only to disgrace it to secure a foothold on the vaudeville stage in Paris ought to be a lesson to all such persons in all countries.

PERSONALS.

JAMES.—Mr. and Mrs. Louis James have gone to their country seat in Southeastern Missouri for a brief rest. They will visit the watering places during the Summer.

OLCOTT.—Chauncey Olcott is said to contemplate a tour of England and Ireland next season.

HARE.—John Hare and his company arrived in the city last Wednesday from Chicago, preparatory to sailing for England. They left for home on the *Britannic*.

FROHMAN.—Daniel Frohman will sail to-morrow on the *St. Paul* for England, to be gone till August 1.

ARTHUR.—Julia Arthur has been booked to appear in A Lady of Quality, at Wallack's Theatre, in November.

POLLOCK.—Emma Pollock has scored a strong individual hit at London as the soubrette in The County Fair.

RUSSELL.—Annine Russell will appear in a one act play at the benefit to be given to the widow of Charles B. Bishop, at the Lyceum Theatre on May 14.

DICKSON.—Charles Dickson will retire from the cast of The Girl from Paris at the end of this week and be succeeded by W. H. Armstrong. Mr. and Mrs. Dickson (Lillian Burkhart) will present one-act plays at the vaudeville houses.

MILLER.—Henry Miller will sail next Saturday for Europe, where probably he will dispose of the foreign rights to Heartsease, already bespoken from the other side.

MORRIS.—Felix Morris declined a cabled offer from London because of his contract with Daniel Frohman, but as the Summer tour of the Lyceum company will afford no part for Mr. Morris, Mr. Frohman has consented to release him until November, when he will reappear at the Lyceum. Mr. Morris will present one-act plays at the vaudeville houses during the Summer,

NORDICA.—Lillian Nordica will return to America in September for the Maine Musical Festival, after which she will begin a tour of forty concerts.

GREY.—Katherine Grey, who has signed as leading lady of the Columbia Stock company, Washington, for the Summer, has been engaged to appear next season in a new production by Max Bleiman.

BATES.—Blanche Bates, leading woman in T. Daniel Frawley's company, arrived last Wednesday from London.

LEE.—Amy Lee, who remained an extra week with the Girard Avenue Theatre Stock company, Philadelphia, to play Nancy in Nancy and Co., closed there on May 1. She has signed with Manager C. L. Durban for next season.

EYTINGE.—Pearl Eytinge will give a ten-minutes temperance talk at Tony Pastor's Theatre next Sunday evening, upon the occasion of the benefit for the widow of Billy Birch The talk is said to be very original and interesting.

RUSSELL.—Lillian Russell has received an offer from D'Oyly Carte to appear next month in one of his London opera productions. Miss Russell last appeared in London as the Queen of Brilliants.

ARCHER.—Belle Archer has joined A Contented Woman to play Mrs. Ebbswith until the end of the present season.

MCCORMICK.—Andrew A. McCormick, manager of the Broadway Theatre, will sail next week for Europe. The theatre will close its season this week.

FIELD.—Mary French Field, daughter of Eugene Field, read from her father's works at Chickering Hall, last Saturday afternoon, before a large audience.

HAWORTH.—Joseph Haworth is not supporting Margaret Mather, as reported by several papers. Mr. Haworth, after spending a couple of weeks in town, left on Saturday evening for his country seat at Willoughby, Ohio.

MODJESKA.—Letters from Madame Modjeska convey the good news that she is greatly improved in health. She is enjoying sea baths at Coronado Beach, near San Diego, Cal.

MINER.—Henry C. Miner left for Chicago on Saturday to spend a day or two with James A. Herne and the Shore Acres company. Mr. Miner is expected back on Thursday.

SHOTWELL.—Marie D. Shotwell has resigned from the Lyceum Stock company. She will withdraw at the conclusion of the Brooklyn engagement. Miss Shotwell will sail for Europe on June 8. She intends to return in August.

COLLIER.—James K. Collier, the dramatist, is applicant for the American consulship at Melbourne, Australia. He has presented strong endorsements to President McKinley, and it is believed that he stands an excellent chance of securing the appointment.

DAVIS.—Jessie Bartlett Davis was taken ill Sunday night at the Broadway Theatre, and was unable to appear at the concert arranged for that evening.

QUESTIONS ANSWERED.

No Replies by Mail.

J. C. A., New Orleans, La.: The price of the "Dramatic Mirror Date Book" is 25 cents.

WALDEMAR SETON: Write to Alice Kauser, Dramatist's Agent, 1432 Broadway, New York.

SUBSCRIBER, Columbia, Mo: William Rufus Blake was born at Halifax, N. S., in 1805.

G. G. L., Brockton, Mass. See answer to J. C. A. The "Date Book" is for the seasons 1897-1898 and 1898-1899. The dates of both seasons are published in one volume.

WILL A. GALLAGHER, Norwich, Conn.: The title of the work is "Encyclopædia of Comedy." Address a letter to Mrs. J. Melville Janson, care of the International Printing Company, 304 Chestnut Street, Philadelphia, Pa.

ALICE N. GARDNER, Springfield, Mass.: 1. See answer to E. Wilson in our issue of April 10. 2. Write to the Packard Dramatic Agency, 47 West Twenty-eighth Street, New York City.

HUGO GRIESENBECK, San Antonio, Texas: Edward De Reszke was married some years ago. His wife and children live in Poland. Jean De Reszke was married last year to the Countess Maille.

ARTHUR KINGSTON, Battle Creek, Mich: Charles Frohman did offer a prize of $10,000 for a suitable American play, and shortly afterward announced that no more plays could be read in his office for that purpose during the present year.

DAYTONIAN, Dayton, Ohio: You can find a list of the music dealers in the United States in "Caspar's Directory of the American Book, News, and Stationery Trades and Kindred Branches," published by C. N. Caspar, Milwaukee, Wis. Write to the *Musical Courier*, Union Square, New York City, in regard to your other questions.

SINGER, New York City: 1. Write to Marks and Norman, Thirty-eighth Street and Broadway, New York City. 2. Eighteen dollars a week would be about the salary paid for competent chorus singers in a comic opera production in New York City.

J. F. S., St. Paul, Minn.: Front scenes are old fashioned. The best way would be to drop the curtain in order to change the scene. Sometimes the lights are lowered while the scene is being changed in order to avoid dropping the curtain, but that would not be practical if, as you say, it would require seven minutes for the change of scene

HAMLET, Albany, N. Y.: 1. Consult "Acting and Actors," by Alfred Ayres, published by D. Appleton and Company, N. Y. 2. Consult Freytag's "Technique of the Drama," by Gustav Freytag, a translation of which by Elias J. MacEwan is published by S. C. Griggs and Company, Chicago, Ill. Another excellent work is "The Technique of the Drama," by W. T. Price, published by Brentano, Union Square, New York city.

G. M. S., Lincoln, Neb.: George Vandenhoff was engaged by W. Dinneford to superintend the production of Sophocles' Antigone at Palmo's Opera House, New York, and the production took place on April 7, 1845. The chorus numbered over forty voices. The cast included George Vandenhoff as Creon, Frank Chanfrau as Harmon, Mr. Harrison as Tiresias, Mr. Leicester as Phorion, Miss Clarendon as Antigone, Mrs. Watts as Ismene, and Mrs. Anderson as Eurydice. The play was presented for twelve successive nights. An earlier attempt to produce a Greek play on the New York stage was made at the Bowery Theatre on Oct. 30, 1834, when Tom Hamblin appeared as Œdipus and Mrs. C. F. McClure (afterward Mrs. W. G. Noah) was cast as Jocasta. On Jan. 30, 1882, The Œdipus Tyrannos was brought out at Booth's Theatre, New York. The cast included George Riddle as Œdipus, Georgia Cayvan as Jocasta, Lewis Morrison as Creon, and J. F. Hagan as Tiresias. Mr. Riddle delivered his lines in the original Greek text; the other members of the cast delivered their lines in English. On March 27, 1894, Mounet Sully produced The Œdipus Tyrannus at Abbey's Theatre, New York. The cast included Mounet-Sully as Œdipus, M. Rhodé as the Grand Priest, M. Segond as Creon, and Madame Dorlia as Jocasta. On April 2, 1894, Mounet-Sully appeared at the same theatre as Creon to the Antigone of Madame Segond Weber.

W. LAWRENCE, Oakland, Cal: Your question was submitted to ex-Judge Dittenhoefer, who furnished THE MIRROR with the following answer: "What is required to protect a play in England, whether the play is copyrighted or not, is controlled entirely by the laws of England. Whatever the English statute requires to be done in order to secure legal protection for a play must be complied with. There is really no such thing as an international copyright law. What for convenience is called international copyright law consists simply of amendments to our copyright law which permit what theretofore was not allowable, and permit a non-resident alien, including, of course, an Englishman, to obtain a copyright for his work or play in this country, provided the requirements of our laws, as so amended, are complied with, and provided the foreign government of which the party is a subject has granted reciprocal rights to American citizens not resident of the country in question. Your correspondent will, accordingly, see that this so-called international copyright law provides only for one thing—namely, the giving to a non-resident alien the right of copyright in this country. It does not in any way affect the terms and conditions on which the said non-resident can acquire copyright in his own country. It follows, then, that unless the non-resident is careful to secure his rights in his own country, either before or simultaneously with the copyrighting in this country, he runs the risk of losing protection in his own country for the reason that copyright in this country involves publication, and publication of a work in any country, though protected in the country in which publication takes place, may make the said work or play public property in the foreign country unless properly protected before publication took place in this country. Inquiry must be made in regard to the laws of each particular country. Care must be taken if the work or play is to be copyrighted in this country that the laws of this country are complied with so that there shall not be publication in the foreign country, making the work or play public property before duly copyrighted in this country. This is easy of accomplishment, always remembering that to obtain a copyright in this country the type must be set up and the printing must be done in the United States. In order to avoid non-compliance with the copyright laws, especially when it is desired to prohibit a work or play in foreign countries, it is always best to place the matter in the hands of a competent lawyer."

A BOUQUET.

MINNIE MADDERN FISKE.

Daughter of sun and air, of wind and mist,
By Ariel, Puck, and their creator kissed.

MAXINE ELLIOTT.

When Neilson died, Art bowed her head and wept:
Then smiled, as from the wings you softly stepped.

MAUD ADAMS.

Dame Nature dipped a rosebud deep in dew,
Then kissed it, till it blossomed into you.

MARY MANNERING.

Two liquid ox-heart cherries are thine eyes:
St. Tony glares and gasps; then smiles, then sighs.

ANNIE RUSSELL.

Art thou Ruth Pinch, or dear, quaint Dolly Varden
Or, just a rose, blown from a Grecian garden?

JESSIE BARTLETT DAVIS.

A nightingale sang on a thorn,
Of life and love, when thou wert born.

JOHN ERNEST MCCANN.

THE USHER.

Mr. Palmer's declination to be a candidate again for the presidency of the Actors' Fund has aroused a feeling of deep regret among those that know with what devotion he has applied himself to the purposes of that splendid charity since its inception.

Mr. Palmer's decision dates back some time. Early in March last he wrote from Chicago as follows, to one of the Fund's trustees:

MY DEAR ——:

Perhaps this letter may be a work of supererogation, but as the time is approaching in which the nominating committees of the Fund are usually formed, I want to say to you that under no circumstances do I wish my name used in connection with the presidency.

After the opposition to me which developed last year I ought to have resigned, because I had always pledged myself to do so whenever I seemed not to be the unanimous choice of the members; but I was persuaded by my friends, against my better judgment, to stand. I regret now that I did so, because circumstances have since made it impossible for me to fulfill the duties of the office. . . .

I write this letter so that if anybody to whom sentiment is of more account than considerations of availability might happen to be on the committee and should propose my name, he may be assured that I have positively declined to have it used. Moreover, in the report of the committee to the Association I should be glad to have the fact stated that I have so declined. . . . Your friend,

A. M. PALMER.

Possibly Mr. Palmer is acting wisely; that he is acting with the unselfishness that has always characterized his attitude toward the Fund—of which he may be truthfully called the father—is obvious.

It may be that his ability to serve the Fund's interests in certain directions has been impaired by the reverses of fortune which, through no fault of his own, he has suffered recently. But it must not be forgotten that during the whole of the Fund's existence he has been its advocate and guardian, and that during the many years that he has been its president he has given to it the best of his energies, his counsels, his influence, and his generosity.

Men are prone to forget past services and past sacrifices; but, whatever may be forgotten or remembered in this case, the fact remains that in the group of men that have nourished and cherished the Actors' Fund since it came into being, A. M. Palmer stands first and foremost. When he passes from life his memory will need no other monument, and it could have no greater monument, than that noble institution and its matchless work of mercy and charity.

♣

It is highly probable that Louis Aldrich will be nominated to succeed Mr. Palmer. It is the wish of the majority of the present board of trustees, and he is believed to be the choice of the members of the Association.

Mr. Aldrich, moreover, has Mr. Palmer's backing. In a letter to Mr. Aldrich the president says:

"I presume, and I sincerely hope, that you will be unanimously elected president. You deserve the office as a recognition of your years of faithful devotion to the cause, and I assure you that whether Fortune ever smiles upon me again or not, I shall endeavor, so far as in me lies, to support your administration of the affairs of the Fund as you have ever supported mine."

The trustees of the Fund are to hold their regular monthly meeting—the last but one before the annual gathering of the Association in June—on Thursday next.

♣

The new Century Theatre project—which enlists the efforts of such Ibsenites as Elizabeth Robbins and William Archer—is to begin this week at the Strand Theatre in London.

The scheme somewhat resembles our defunct Theatre of Arts and Letters, but its promoters, of course, look for a happier outcome than Mr. MacDowell's ill-fated venture had here.

The Century Theatre people protest that they are not addicted to things that are gloomy, grisly, and ghastly; but as the initial production is to be Ibsen's new piece, John Gabriel Borkman, there is reason to suppose that the plan comprehends some more frantic and futile attempt to force the public to swallow what it doesn't want.

♣

The theatrical newsgatherer of the *Times* has been covering himself with glory lately.

The competition among the dramatic reporters of the daily press is white hot, and it is not often that material for a newsy item escapes these active and sleepless young men. One paper is so eager for theatrical "scoops" that it now has half-a-dozen reporters chasing around the theatres nightly.

In these circumstances the *Times* representative's successes are the more notable. Last week, for instance, he secured several distinct "beats" for his paper, two of which were of considerable importance and none of which partook in the slightest degree of the nature of "fake."

♣

Foreign actors have never met with favor in Paris. Duse's determination to play an engagement there is heroic, all things considered.

It is not likely that the Italian will receive the homage of the Parisian critics or the support of the Parisian public. Aside from traditional political prejudices and inhospitality, she will encounter, no doubt, the opposition of Bernhardt partisanship.

Duse and Bernhardt represent the antitheses of dramatic expression. In this country the catholicity of taste enabled both actresses to win triumphs. But Paris, with all its vaunted art-love, is the narrowest spot on God's footstool, and unless a miracle intervenes Duse is destined to experience the disagreeable results of disputing that well-established fact.

It will make no difference, however, for Duse's rank has been fixed by the world outside, a dozen nations having acclaimed her as the present apostle of true dramatic art.

♣

The multitudes that came to town to see the street pageant on Grant Memorial Day, packed the hotels and lodging houses and gave an unaccustomed flavor of rurality to the city's thoroughfares.

But they were economical multitudes. Many of the speculators who erected stands along the line of the parade were unable to sell seats and lost heavily. In the evening orderly rural crowds patroled Broadway gaping at the shop-windows, while the visiting soldiery, footsore with tramping, made for the saloons.

The Broadway theatres, as a rule, derived little benefit from the strangers in town, and that little was confined to the lowest price seats.

The Herald Square was one of the exceptions. The Girl from Paris had its largest receipts that night. The music halls and vaudeville houses also reaped a harvest, and the combination theatres, where cheap prices prevail, did well.

♣

"The dissensions in the Actors' Society were sure to come," says my contemporary, the *Spirit of the Times*. "Actors can never manage an organization by themselves."

Dissensions are common in the early life—the formative period—of clubs and societies, whether professional or non-professional, and often they are the better for the experience afterward.

The Actors' Order of Friendship refutes the *Spirit's* assertion. It was organized in 1849, and although but two of its founders—Joseph Jefferson and John A. Ellsler—are living to-day, it has continued to flourish with uninterrupted harmony and fraternity for forty-eight years.

♣

Mr. Palmer's answer in the suit brought against him by Theodore Moss was served on the plaintiff's attorneys last week. It is something in the nature of an eye-opener, although neither Mr. Palmer nor Mr. Moss has yet given out the full text of the document.

Mr. Moss sues to recover about $24,000 on promissory notes and unpaid checks. In his answer Mr. Palmer claims that the allegations regarding some of these checks are false, that they were given without consideration, and they reduce by five or six thousand dollars the amount alleged to be due.

The main defense consists of counter-claims. The first is based on the allegation that Mr. Moss has unlawfully retained possession of a large quantity of valuable property belonging to Mr. Palmer, refusing after repeated demands to give it up. Mr. Palmer cannot see what legal right Mr. Moss has to seize and hold this property and allow nothing for it, when, on the other hand, he asks for every dollar said to be due him by Mr. Palmer. The defendant estimates the value of his property at $15,000, and he asks that that sum shall be deducted from the alleged indebtedness.

Another counter-claim arises from the allegation that Mr. Moss used and occupied a portion of the theatre for his own private business, and that he never paid anything for such occupancy. Still another counter-claim is based on the fact that Mr. Moss derived a large pecuniary benefit from the privileges of the cloak-room, the opera glasses and the programme.

There is no claim of partnership set up by Mr. Palmer. He alleges simply that in certain matters he and Mr. Moss were jointly interested, and this he states that he will be able to show.

SUNDAY PERFORMANCES.

Hartford Courant.

Just now THE DRAMATIC MIRROR is having much to say about Sunday theatrical performances, which obtain in many of the Western cities. That paper has often spoken against them, principally on the ground that actors should have a day of rest. The practice of opening the week's engagement with performances Sunday is held to be of doubtful advantage to any one. But if there is objection to opening an engagement with a Sunday performance, on the ground that it compels the actor to work seven days a week, isn't the objection as valid against closing an engagement with a Sunday night performance, or "sacred concert?" The latter custom is coming to be quite prevalent in the East, especially among popular-price, repertory and comic opera companies. If the thing continues to grow THE MIRROR and the Actors' Society will find some work right at home, without going out West to look for it.

ROSE COGHLAN'S PLANS CHANGED.

Rose Coghlan has decided not to go into vaudeville after all. She signed a new contract with Frank L. Perley last week to be featured next season in The Sporting Duchess. The contract also provides that she shall not appear in vaudeville between the seasons. Miss Coghlan's vaudeville engagements were to have begun at Keith's on May 17, but she has canceled them all. Miss Coghlan, who closed last Saturday with The Sporting Duchess, and who was engaged to appear for two weeks, beginning yesterday, at the Avenue Theatre, Pittsburg, supported by the stock company, has canceled her engagement at the Smoky City, by the advice of a physician. Miss Coghlan will remain in New York and go into an hospital to undergo a surgical operation.

A SUCCESSFUL CONCERT.

The concert given by Grace Gregory and Harvey Worthington Loomis at the Mendelssohn Glee Club Hall on April 29 attracted a fashionable audience. The programme included eleven numbers, each of which was received with evidences of appreciation. The most pleasing feature of the entertainment was the singing of Miss Gregory, who possesses a voice as rich and sympathetic as it is well trained. Mr. Loomis' piano renditions of his own composition was another good feature, which deserved all the applause they received. Mabel Phipps, pianist; Tom Karl, tenor; Heinrich Meyn, baritone; Franz P. Kaltenborn, violinist; Hermann Beyer-Hawe, violoncellist, and Edwin Star Belknap, reader, were all compelled to respond to well-deserved encores.

A NEW DRAMA BY FYLES.

Franklin Fyles has written a play for Augustus Piton, who will produce it early next season. Mr. Piton describes it as an American romantic drama, with its scenes at West Point and in the Cumberland Mountains in 1861. It is not a war play, in the sense that it contains any battle episodes, but the war provides a background for its story. The characters are army officers, military cadets, mountaineers, and a complement of ladies connected with a West Point household. The piece requires a strong cast and an elaborate scenic setting, both of which Mr. Pitou says it is going to get. No title has yet been chosen.

BRUNETIÈRE ON THE FRENCH DRAMA.

The lectures of Ferdinand Brunetière, the noted French critic, upon French literature, as expressed in the drama, the novel, and in criticisms, have attracted large audiences to the Lenox Lyceum during the last week. On Wednesday afternoon the lecturer devoted himself to the French drama.

At the outset of the lecture he said that while other countries have equaled France in the production of poetry and fiction Frenchmen take pride in the fact that for two hundred and fifty years their country has been pre-eminent in the making of dramatic literature. The record, however, is not an unblemished one. A goodly portion of the dramatic production might be forgotten with no loss to the French stage. The lecturer took no pride in the vaudevilles and operettas of the Labiches and Offenbach variety, and the dramas of the elder Dumas and of Eugene Scribe have, he said, none but a historical value. In some respects their influence was decidedly bad, because of their belief, carried in practice to the full extent of their powers, that the greatness of the drama lay in ingenious and involved plots and elaborate situations rather than in true pictures of contemporary life and manners. M. Brunetière gave it as his opinion that to have permanent value a play must present some great idea, depict life as it is, or in some way advance the general good of humanity, and this must be done with literary art.

Alexander Dumas *fils*, Emile Augier, and Victorien Sardou were mentioned as the dramatists who led the revolt against the unnatural school of Dumas *pere* and Scribe. The younger Dumas, said the lecturer, wrote accurate comedies of manners in his earlier plays, La Dame aux Camèlias and Le Demi-Monde, and showed a disposition toward realistic and philosophical treatment, which became even more conspicuous in his later work. He was a moralist and a reformer. The lecturer said that Emile Augier was very much overrated. His ideas were not original, he had no literary style, and his plays savored of the vulgar. M. Brunetière said that Sardou's work is more like that of the old and discredited school than either of the others. He has a brilliant and forceful style, but is too spectacular and commits the artistic sin of writing a play around the personality of an actress. But in all of his plays, and particularly the finer ones, like Patrie and La Haine, he shows very great care and skill in the setting and development of his theme. All three of these dramatists, said the lecturer, erred in placing good construction above truth, literary merit, and everything else in the play's make-up.

Of the work of the younger writers M. Brunetière gave high praise to Henri Becque's Les Corbeaux, Maurice Donnay's La Douloureuse, and Paul Hervieu's Les Tenailles and La Loi de l'Homme. The last-named playwright, he said, is the most promising of them all.

In his lecture Thursday on the French novel, M. Brunetière severely scored Zola, and said that realism as expressed by him is dead in France.

THE HEART OF MARYLAND NEXT SEASON.

The season of The Heart of Maryland closed last Saturday at the Grand Opera House in this city. After a brief rest the company will resume their work on August 17, at the Baldwin Theatre, San Francisco, playing nine weeks in the far West, and then opening their next regular season at the Olympic Theatre, St. Louis. The tour will end in this city at the Academy of Music, with a special revival of Belasco's enormously successful play, which has broken records wherever it has been presented, and which turned many away last week at the Grand. Next May, the entire American cast will go to London under Charles Frohman's direction, and on their return to this country will present Mr. Belasco's new play, in which Mrs. Leslie Carter will appear as the heroine.

The present organization will be kept intact with the exception of Herbert Kelcey, who will be replaced by James E. Wilson, who played in this city and on the road the hero in The Girl I Left Behind Me. Mr. Belasco has built an entirely new third act, painted by Richard Marsden, and the company will carry its own carpenters, propertymen and mechanics, forming probably the most complete and expensive organization on tour. The author will manage his play, believing that he can do it and himself greater justice by such an arrangement.

Mr. Belasco had hoped to present his new play in October, but managers throughout the country insisted upon having the present production with Mrs. Carter as Maryland Calvert and he was compelled to defer the new work. During the next season Mrs. Carter will play special matinee performances of Camille, thus giving to the theatregoing public a new opportunity to judge her talents. She will spend the Summer at Santa Barbara, Cal.

SIR HENRY IRVING'S HEIGHT.

Concerning Sir Henry Irving's remarkable shrinkage in height in his production of Madame Sans Gene the London *Daily Mail* says: "Ordinarily our leading actor is not far short of five feet eleven inches. But on Saturday night he had become as correctly Napoleonic in stature as in manner. How was it done? Sir Henry was delighted to explain. Bulk has been obtained by the device of wearing a sheath, over which the clothes (fac-similes of the garments of the Emperor) fit most exquisitely. Shortness, assisted, of course, by the fullness of figure and width of shoulders thus secured, is accentuated by a most cunning abbreviation of the thighs, brought about by cleverly adapted small clothes. No more effective transformation has been accomplished in our time."

THE FUNERAL OF MRS. JARBEAU.

The funeral of Mrs. Marie Jarbeau, mother of Vernona Jarbeau, occurred at the Little Church Around the Corner on April 22, the Reverend Dr. George S. Houghton officiating. The chancel of the quaint little church was filled with flowers, and the vestured choir of men and boys was in attendance. Interment was made in Greenwood Cemetery, Dr. Houghton performing the committal service at the grave. The burial plot was literally covered with flowers, and the grave itself was so filled with blossoms that when the flower-laden casket was lowered no glimpse could be had of the grim earth.

DRAMATISTS' CLUB ELECTION.

The annual meeting of the American Dramatists' Club occurred last Saturday evening at their rooms in this city. The election of officers resulted as follows: President, Bronson Howard; First Vice-President, J. I. C. Clarke; Second Vice-President, Howard P. Taylor; Corresponding Secretary, Charles Barnard; Recording Secretary, Charles Klein; Directors, H. P. Mawson, Harrison Grey Fiske, and E. A. Paulton; House Committee, Charles Callahan and Charles Bradley.

REFLECTIONS.

Augustus Piton's Sweet Inniscarra is in its twenty-first week at the Fourteenth Street Theatre. Paul Gilmore, who originated the leading role, has ably supplemented Chauncey Olcott's work in the piece, succeeding in establishing himself as a great favorite. In commenting upon his work the New York *Press* says: "Paul Gilmore is a clever young actor, and as Lawrence Ayre he is capital, playing the part in a manner that would do credit to Olcott himself." The *Daily News* has this to say: "Paul Gilmore, as a young attorney, gave a capital performance, contributing the best study of the production."

Marie Bonsall, of the Broadway stock company, St. Louis, and Ralph Pierson were married at St. Louis on April 11.

Guy C. Post and Sarah Truax, of Otis Skinner's company, were married in this city on April 17.

The Circus Girl will go on the road next season.

Theodore Kempf, assistant secretary of the German Opera House, Chicago, has been accused by Manager Franz Amberg of embezzling $11,000.

Kansas City Lodge 48, T. M. A., has been chartered.

A son was born to Mr. and Mrs. David R. Young, at Niantic, Conn., on April 23.

Harvey P. Freeman and Joseph Potter Freeman are at Dayton, O., having closed an engagement of seven weeks with the Gant Park stock company at Zanesville, O.

Julia Levine, of the Wilbur Opera company, has been ill at a hospital at Saratoga, N. Y.

The Summer stock company at the Columbia Theatre, Washington, will include William Boag, Edgar L. Davenport, Alfred Hickman, Henry Bergman, Geoffrey Stein, Mr. and Mrs. John Findlay, Maude Allen, Katherine Grey, Grace Lamkin and Clara Emory. The season will open on May 17 with Sweet Lavender.

The Pyrotechnic company, with H. M. Dry, proprietor, and C. H. Pearsons, business manager, will soon give a park display for the Tyrone, Pa., Baseball Club, after which they will take the road, producing The Fall of Fort Sumter.

Two Newark, N. J., constables were more or less injured on April 24 in an attempt to levy on the property of the Brian Boru company at the Newark Theatre. A battle with loyal stagehands resulted in the route of the constables, and a judge is now considering whether or not the officials were justified in their attack.

The Girl I Left Behind Me will begin its fifth season at Buffalo on August 23.

Eugene C. Taber, representing himself as agent for the Tillman Comedy company, was arrested on April 24, at Washington, for obtaining money from stage struck youths under false pretenses.

Henry Marshall's Uncle Tom's Cabin company began a Summer tour at Portage, Wis., last Thursday. In the company are the Harland Family, the Van Ettas, Charles Prokop, Frank Dixon, Hughes Morgan, S. B. Strong, J. Huntington, and John Marshall, musical director.

The next season at Daly's Theatre will be inaugurated with a musical adaptation of Madame Sans Gene, followed later by Joan of Arc.

James J. Corbett and William A. Brady have filed at Trenton, N. J., a bill praying an injunction to prevent Thomas A. Edison from manufacturing and selling photographic films of the Corbett-Courtney sparring match. Corbett and Brady hold that the films were to be their property.

Julius Bien and company, lithographers, have secured an execution for $1,230 against John B. Schoeffel and Maurice Grau.

Gustave Wallace has closed with the stock company at the Lyceum Theatre, Brooklyn, where he has been stage-manager, playing character old men this season. He has been engaged by Peck and Fursman to play next season Solon Meddows in Back Among the Old Folks, a part originated by him two years ago.

Mr. and Mrs. Russ Whytal have been very enthusiastically received in San Francisco and all the chief Pacific Coast towns in For Fair Virginia. Manager Julian Magnus does not propose to close his season before June 1. He will continue to direct Mr. and Mrs. Whytal's tour next season, when Out Yonder and another play by Mr. Whytal will be included in the repertoire.

When Manager H. R. Jacobs has completed the company that is to play Little Monte Cristo next season he will have an aggregation of forty clever people that could play any first-class house in the country. He intends, however, to play this company in popular price houses, and has already booked most of the best ones.

Frank P. Prescott will present next season in cities a new farce-comedy, A False Face, by Charles M. Breckenridge. Prescott and Torrey's Comedy company now includes Charles A. Torrey, Charles M. Breckenridge, Walter M. Adrimue, H. Webb Chamberlain, A. Noss, Lillian Prescott, Virginia Douglas, Metta Chamberlain, Virginia Phillips, and Little Frankie. The company will play all Summer.

Robert Dronét at liberty for next season.

AT THE THEATRES.

Daly's—The Circus Girl.

Musical comedy in two acts by James T. Tanner and W. Palings. Produced April 26.

Biggs	James Powers
Sir Titus Wemyss	Herbert Gresham
Dick Capel	Cyril Scott
Drivelli	Samuel Edwards
Hon. Reginald Gower	Eric Scott
Auguste	Edward Hanford
Albertani	Douglas Flint
Commissaire of Police	Augustus Cook
Viscomte Gaston	Neil McCay
Toothpick Pasha	Hobart Bosworth
Rudolph	Algernon Aspland
Proprietor of Cafe	John Murphy
Flobert	Abner Symmons
Cocher	Guilter Richard
Sergent de Ville	Fingleton David
Valliand	Hans Roberts
La Favorita	Nancy McIntosh
Lucille	Blanche Astley
Mrs. Drivelli	Marie Sanger
Lady Diana Wemyss	Effie Germon
Marie	Helma Nelson
Louise	Mabel Gilman
Liane	Gerda Wisner
Emilie	Corrinne Parker
Juliette	Rita Davis
Comtesse d'Epernay	Lila Convere
Marquise de Milefleurs	Grace Rutter
Madame de Grouchy	Gertrude Bennett
Dora Wemyss	Virginia Earle

The Circus Girl, which has been most successful at George Edwardes' London Gaiety Theatre, was presented for the first time in America at Daly's Theatre, on April 26, before a crowded house. It is a nondescript affair of Gaiety Girl, Shop Girl, Artist's Model ilk, and, as is the prevalent English custom, the programme held many men responsible for its existence. James T. Tanner and W. Palings were credited with the words, Ivan Caryll and Lionel Monckton with the music, and Harry Greenbank and Adrian Ross with the lyrics.

The provocation of the play is the love of one Dick Capel, an artist, and Dora Wemyss. Dick has masqueraded as a "Cannon King" with Drivelli's circus, at Dijon, where the love began, and when, at the beginning of the play, he meets Dora in a Paris boulevard, Drivelli's show has just come to town. Dick tries to tell Dora that he is not really a cannon king, but she is deaf to this side of the matter and announces that she will see him at the circus. He arranges with Drivelli for another chance to pose as the cannon king, whose business it is to discharge a property cannon with someone in it. Of course, Dora's parents are opposed to circus persons, but her father, Sir Titus, who becomes infatuated with La Favorita, the circus girl, steals away to the show, and the mother is led to the tents under the impression that she is going to the opera. At the ringside they all meet, and Sir Titus, in frantic effort to elude his wife, hides in the cannon, whence he is fired by Dick. His disheveled evening dress is covered with a gown loaned by La Favorita, but he is arrested while escaping. The scene changes to a police station, where Dick and another are also arraigned for no apparent reason, and then to an artists' ball, where everything is amicably settled. Biggs, an American bartender, furnishes incidental amusement of a low comedy order by vanquishing Toothpick Pasha, a Turkish Hercules with the circus, in a wrestling match.

The play is of precisely the same merit as others of its class, offering here and there a clever line, and happily introducing a picturesque assortment of familiar types. The scene in the interior of the circus tent, not unlike that in The Lion Tamer, is full of life and color; the artists' ball gives opportunity for a bewildering display of pretty costumes; the boulevard scene is characteristic and pleasing; but the station house episode, quite irrelevant and utterly unnecessary, might well be omitted. The lyrics are especially charming and the music thoroughly delightful. Two or three of the songs are as good as any heard here in years, "In the Ring" and "A Little Piece of String" winning no end of applause.

The sole trouble with the play rested with the cast. The actors for the most part were hopelessly out of the picture. The sunny charm, the air of refined intelligence, and the dainty touch of the English players who have rejoiced New York in similar plays were utterly lacking in every member of the cast except Nancy McIntosh, Virginia Earle, Effie Germon, Blanche Astley, and Cyril Scott. Miss McIntosh made La Favorita a very alluring young person, and sang, barring a certain high note in the second act, with rare charm and good taste, almost forcing one to forget that the name of her role is inseparably associated with doubtful cigars. Miss Earle, a fascinating Dora, gave one of the very best impersonations of her career, sweetly ingennous and thoroughly sympathetic. Her circus pantomime with Cyril Scott, and her aforementioned song about the string, were delightful numbers that earned repeated encores. Miss Germon made a capital Lady Diana; and Miss Astley, who came from England for the occasion, was a quaint, graceful little wire-walker, albeit possessing a voice much smaller than herself. Cyril Scott was quite at home as the young lover, playing with refreshing ease and grace, and contriving to sing a little musical gem about a rainy day with considerable effect.

For the rest, James Powers was an amusing bartender; Herbert Gresham, an apparently uncomfortable Sir Titus; Samuel Edwards, a husky showman; and Helma Nelson, a pretty maid servant. Augustus Cook was cast, unfortunately, in an impossible part. Douglas Flint as a ringmaster made up for Johnson in Too Much Johnson; and Herbert Bosworth was effective in pantomime as the Terrible Turk. The persistent use of the typically American short *a* by nearly every player did not tend to assist the illusion of a foreign envirodment.

The scenery and costuming were delights to the eye, and the orchestra played splendidly under Paul Steindorff's direction. The stage management of J. A. E. Malone was admirable in every respect. But one could only believe that, with the present company, The Circus Girl might have scored a positive triumph had an adaptor changed its scene to America, and there appears no reason why this might not have been done.

Irving Place—The Sunken Bell.

Melodrama in five acts by Gerhart Hauptmann. Produced April 30.

Heinrich, Glockengiesser	Hermann Schmeizer
Magda	Auguste Burmester
Der Pfarrer	George Le Bret
Der Schulmeister	Semmy Herzmann
Der Barbier	Helmar Lerski
Die alte Wittichen	Wilhelmine Schlüter
Rautendelein	Agnes Sorma
Der Nickelmann	Mathieu Pfeil
Ein Waldschrat	Arthur Eggeling
Die Nachbarin	Helene Collmer

Nothing quite like Gerhart Hauptmann's Die Versunkene Glocke (The Sunken Bell), first produced in America at the Irving Place Theatre, last Friday evening, with Agnes Sorma in the leading role, has been shown to the world of today. Hannele was, perhaps, the only play at all similar, and that failed of such a rare combination of the realistic and the supernatural. The play opens in a mountain glade, where Rautendelein, a sylvan witch, is dressing her hair beside an ancient well. Light heartedly she mocks the old man who dwells in the water. A slim, grimy, green hand appears from the still water, followed by the bust of the pre-historic well monster. Then comes a faun to tell of a procession that carried a bell which has fallen into the well. Heinrich, the bellfounder, enters the wood, half insane, and is brought under the spell of Rautendelein's love. He forsakes his family, and moves his shop to the mountains. The priest comes to denounce the recreant Heinrich, who is haunted by the sound of the bell deep in the well-water, where it is rung by the hand of his dead wife, swaying in the current. His lost children cry to him; he obeys the call, and leaves his enchantress in despair.

Here ends the play, although there is another scene wherein the well-monster snatches Rautendelein and Heinrich kills himself. Agnes Sorma's acting was superb, fulfilling every requirement of one of the most difficult imaginable roles. Hermann Schmelzer and Mathieu Pfeil gave most meritorious performances of Heinrich and the monster. The atmosphere of the supernatural has been so wonderfully conceived and so marvelously sustained, that the entire audience was held completely under its mystic influence.

Bijou—At the French Ball.

Musical comedy in three acts, adapted from the German. Produced May 3.

Lawrence Patch	John S. Terry
Tommy Smart	Reba Haight
Joe Lightfoot	Ralph Bicknell
Erasimous	John Conley
Thomas Barton	George Edison
Mary Barton	Agnes Murray
Dolly Green	Alice Gaillard
Nancy Patch	Fanny Rice
Geraldine	Kate Michalena
Hammermyerstein	Charles H. Drew
Major Slyboots	George Broderick
Viola Slyboots	Mabella Baker

Fanny Rice came back to town last evening at the Bijou, presenting for the first time in this city At the French Ball, a farce-comedy which has served her long and well in other sections of this great country. The little play is very much of the same sort as A Jolly Surprise, wherewith Miss Rice used to delight metropolitan theatregoers. There is something of a story, and quite as much of song, dance and music. The trend of the plot is as follows:

One Lawrence Patch, a shoemaker, is wedded to the youthful, pretty Nancy, who, by way of an acquaintance, Dolly Green, is convinced that she is missing many of the innocent delights of life, and Patch, confronted by a statement of the case, decides to let her have full sway to see the hollowness of her imaginings. In order to place her in command of opportunities he gives her shoes to deliver to a banker's wife, a prima donna, and a dancer. The money for these shoes she is to keep to further her ambitions. Upon this thread are hung a varied assortment of amusing complications and a long list of interpolated diversions. The dancer's shoes are delivered at the French ball in the final act, and that is where the title comes in.

The play, which is attributed to no author, is, however, credited to a German source, and makes no pretension beyond a mere framework for fun and fancy. In the fulfilment of this purpose it accomplishes all that might be expected of a work of its peculiar sort.

Fanny Rice was warmly welcomed when she appeared, and her impersonation of Nancy Patch went to show that she has not forgotte n how to look pretty, to sing nicely, or to dance exceeding well. John S. Terry gave to the German shoemaker commendable spirit and tuneful voice, but a singularly uncertain dialect. John Conley was a capital darky; Reba Haight, a good newsboy and an excellent maid, and George Edison, a realistic banker. Agnes Murray and Alice Gaillard were clever in their roles; and George Broderick and Mabella Baker, as ever, sang delightfully and acted thoroughly well.

Star—Uncle Tom's Cabin.

Melodrama in five acts by James W. Harkins, Jr., and Edwin Barbour. Produced May 3.

Uncle Tom	Edwin Barbour
Simon Legree	Frank Lozee
George Harris	Harry Mainhall
Mr. St. Clare	James W. Harkins, Jr.
Mr. Wilson	C. B. Hawkins
Mr. Shelby	J. R. Armstrong
Marks	Barry O'Neil
Senator Bird	Logan Paul
Eliza Harris	Helen Robertson
Eva	Nelly Prebble
Topsy	Louise Hamilton
Ophelia	Mrs. Geo. W. Walters

At the Star Theatre Manager Stephen Fitzpatrick presented last evening a new dramatization of Harriet Beecher Stowe's novel, "Uncle Tom's Cabin," by James W. Harkins, Jr., and Edwin Barbour, who have condensed the action into five acts of one scene each. This innovation turned out a decided improvement upon the familiar rendering in an endless assortment of front-scenes and changes, and the new adaptation, made directly from the book, had much to recommend it to the approval of playgoers of this latter day.

Each scene was given with a newly painted setting of appropriateness and beauty; and an especially gratifying departure was the entire absence of the customary display of live stock, no menagerie of bloodhounds, donkeys, Shetland ponies or the like being put forward to detract from a serious dramatization.

The cast was thoroughly competent throughout. Edwin Barbour offered a life like and sympathetic impersonation of Uncle Tom, and his colaborator, James W. Harkins, Jr., proved equally satisfactory as Mr. St. Clare.

Frank Lozee was effective as Simon Legree, Harry Minshall was an excellent selection for the part of George Harris, and Barry O'Neil was capital as Marks. C. B. Hawkins, J. R. Armstrong, Logan Paul, Fred De Vere Elmer A. Smith, J. R. Donaldson, and George W. Walters, all did satisfactory work in their respective roles.

Louise Hamilton won immedia'e favor as Topsy. Helen Robertson, as Eliza Harris; Nelly Prebble, as Eva, and Mrs. George W. Walters, as Ophelia, also met with signal approval. Alice Endres, Nelly Walters, Mathilde Welling, and the other members of the cast contributed their share toward the general excellence of the performance.

The tableau of the Emancipation at the end of the fifth act was much admired.

The production was under the management of Stephen Fitzpatrick, and the incidental music was composed by Sidney H. Horner.

Murray Hill.—The Lost Paradise.

Waite's Comedy company proved a long time ago to theatregoers outside of New York that drama at 10, 20, and 30 cents may be good drama, and this fact was demonstrated to a metropolitan audience at the Murray Hill Theatre last night.

Few companies on the road are more familiar to the theatre patrons of the country than Waite's. It has, indeed, had many years of successful existence. But the performance last night was the first it has ever given in New York City. Through the medium of the strong comedy-drama, The Lost Paradise, was shown a capable and evenly balanced company, selected, in large measure, from those who were in the casts of the plays of the repertoire when they were first produced at high priced houses.

E. M. Crane, with a personality exactly suited to the part, played with effective strength and reserved force the role of Rueben Warner, the mill superintendent. C. H. Truesdale, as Ralph Standish, the new partner, was graceful as a lover and powerful when the situations demanded it. Alfrey Kelcy, J. C. Mack, and Charles Lord, proved to be fully equal to good parts. Lillian Morey played Margaret Knowlton with grace and dignity, and with considerable emotional strength. She has a fine stage presence. Lillie La Rose was as winsome as most ingennes, and prettier and more charming than many. Maud Warren, Jenny Morse, Kate Woods Fiske, Eunice Fitch and the others did all their parts required. The performance on the whole was a very smooth and satisfying one. Moving pictures were shown between the acts.

During the week Legally Dead, A Gay Deceiver, A Legal Document, The Two Kids, and Young America, will be presented in the order named.

Grand—The Cherry Pickers.

Augustus Pitou's production of Joseph Arthur's picturesque Indian melodrama, The Cherry Pickers, returned to the city last evening for the closing week of its tour. The play was staged in all the glory of the original presentation, which ran for the better part of the season at the Fourteenth Street Theatre. A large audience enthusiastically applauded the many striking situations and waxed properly uproarious over the sensational gun scene, that never has failed to make a prodigious impression. The leading roles were sustained by the same competent cast seen here before. William Harcourt and Rosello Knott repeated their capital impersonations of the hero and the heroine; Ralph Delmore was again the wicked commandant; Robert V. Ferguson once more offered his excellent character sketch of a blackguard soldier, and Verner Clarges was again the tender hearted father. Geoffrey Stein, as the Afghan youth, won great applause for his picturesque performance; Jennie Satterlee was as ever humorous as the Irish woman; and Edith Knight Mollison repeated her dainty impersonation of the pretty Eurasian girl. In the cast were W. P. Carleton, Edward Poland, Benjamin Dean, Nat D. Jones, Fred. Inslee, and others.

Olympia—The Isle of Gold.

The Isle of Gold, the musical burlesque that was presented at the Olympia Theatre last week, came to a short stop last Saturday night, as it proved a failure. The cast included J. Aldrich Libbey, W. H. Sloan, Henry Hallam, Mart E. Hersey, Ben. F. Dillon, Ben. Lodge, Eleanor Elton, Mayme Taylor, and Madeline Marshall.

At Other Houses.

BROADWAY.—Frank Daniels will celebrate on Wednesday evening the 500th performance of The Wizard of the Nile.

CASINO.—The Wedding Day will continue for another fortnight.

COLUMBUS.—James J. Corbett will present A Naval Cadet all this week for his uptown admirers.

EMPIRE.—Under the Red Robe is nearing the end of its long run.

FIFTH AVENUE.—Mrs. Fiske, in Tess of the D'Urbervilles, will bring her successful engagement to an end next Saturday.

FOURTEENTH STREET.—Chauncey Olcott has commenced the last weeks of the run of Sweet Inniscarra.

GARRICK.—Isabel Irving appeared last evening for the first time as Madame Katzenjammer in Never Again, succeeding Agnes Miller, who will sail to-morrow for Europe. The merry farce is drawing crowded houses.

HARLEM.—Olga Nethersole will present her repertoire during this week, the last of her season's tour in America.

HERALD SQUARE.—The Girl from Paris continues to amuse large audiences.

HOYT'S.—The Man from Mexico has become an established laughing success.

KNICKERBOCKER.—The Bostonians will remain three weeks longer in The Serenade.

LYCEUM.—The Mysterious Mr. Bugle is attracting large and delighted audiences.

THE BROOKLYN THEATRES.

Montauk—My Friend from India.

Smyth and Rice's company opened a week's engagement last evening in My Friend from India. The piece made as big a hit as it did earlier in the season, and the audience was kept in roars of laughter throughout the evening. Walter Perkins, May Vokes, and Helen Reimer carried the burden of the performance, and made indivdual successes. William T. Grover and Edward Trail took their annual benefit last evening, and the house was filled with their friends.

Notes.

The Park Theatre closed for the season on Saturday night. Saturday witnessed the closing performances at the Amphion and the Gayety. The Empire shut its doors a week ago, thus leaving only the American, Lyceum, and Unique Theatres to entertain the public of the Eastern District.

At the American Theatre, Patrol, a realistic melodrama, with live horses and genuine patrol wagons, is offered to its patrons.

Misco's City Club is at the Unique, where it has always been a favorite.

The regular stock company, headed by Emma Bell and Caryl Wilbur, still holds sway at the Lyceum.

The benefit tendered to Manager Wilson Bennet, of the Gayety, at that theatre on Sunday night was well attended. The programme presented was an excellent one, including many stars of the vaudeville stage.

AN INTERESTING EVENT.

When Sol Smith Russell begins his engagement at the Garden Theatre, next Autumn, he will produce The Taming of the Shrew. Blanche Walsh, who goes to London with the Secret Service company, has been engaged by Mr. Russell to play Katherine.

GOSSIP.

Joseph H. Slater will produce a repertoire of his own plays in the smaller towns during the Summer, and in cities for the regular season.

The engagement of E. H. Power to Mary Elaine Eilson was announced last week.

Albert Gran played Laertes, at the Philadelphia Shakespearean festival, in a costume used by Edwin Booth as Richard III. Mr. Gran's costumer having disappointed him, he was compelled to don the Richard outfit.

The Johnnie Pringle Comedy Ideals after a successful Southern tour will play a Summer season in the Colorado Mountains. The roster follows: Johnnie Pringle, proprietor; C. Eddie Norton, business manager; Harry English, Tommy Wood, Robert Pramont, Louis Westoff, George Clayton, Mable Westoff, Alice Hamilton, and Annie Turner.

John and Lillian Price having closed a successful tour with Shaft No. 2, have returned to their Summer home at East Brady, Pa.

Gracia Quive, late of the Bostonians, and Charles D. Van Studdiford, a St. Louis society man, were married at Chicago last Tuesday.

Shakespeare's birthday was celebrated by Sarah McGehee Isom's students of the University of Mississippi, by a performance of The Taming of the Shrew, the statue scene from A Winter's Tale by Miss Isom, and appropriate musical numbers.

The Brooklyn Police Medal Fund Association will present Captain Mishler at the Brooklyn Academy of Music, on May 12. Thirty policemen will appear in the station-house scene.

A Contented Woman will leave Detroit next Saturday, then playing, in order, Columbus, Wheeling, Wilmington, Trenton, Bridgeport, Springfield, and Providence, thus appearing in eight different states in as many consecutive days, Sundays excepted.

Manager Harry Shannon, of Shannon's comedy company, while playing a return engagement at Rhinebeck, N. Y., was the guest of the veteran actor, George V. Ryder, now in his seventy-first year.

Charles E. Perry, manager of the Clara Schumann Ladies' Orchestra, states that Henry A. Rispin, of Chatham, Ont., with whom the orchestra was booked by William A. Rogers, of this city, for a Canadian tour, retained box-office receipts, and that after playing five of Mr. Rispin's dates the orchestra declined to continue unless money was paid as agreed. The report that the orchestra had disbanded is untrue. They appeared at Montreal last week, and will continue their season. Mr. Rispin holds that there is another side to the case, and has threatened to bring action in the courts.

Andrew J. McCormick and Cora L. V. Macy were married at Oakland, Cal., on April 17.

The billposters of this city have protested formally against a proposed ordinance to compel every billposter to take out a licence costing $50, furnish a bond of $1,000, and pay $5 for each man employed with brush and bucket.

The new opera by Ensign and Holst, 1999, will run for some time at the Chestnut Street Theatre in Philadelphia. The engagement was originally for two weeks, but it has been extended another fortnight. This week Tronne de Treville replaces Nita Carritte in the principal role.

Joseph Jefferson will give the grave scene from Hamlet and his reply to the alleged Shakespeare-Bacon cryptogram at the benefit to Mrs. Charles B. Bishop, on May 14, in this city.

Eugene Cowles was indisposed last Sunday, and was therefore unable to sing at the Broadway Theatre concert.

The Mexican Band entertained a large audience last Sunday at the Academy of Music.

Henry Miller received eleven curtain calls after the third act of Heartsease, in Harlem, Saturday evening.

J. A. E. Malone, George Edwardes' stage manager, will direct a copyright performance of The Whirl of the Town, at London, on May 24.

Victor Herbert's Twenty-second Regiment Band gave a concert at the Broadway Theatre last Sunday evening. Alice Neilson scored an individual hit in vocal selections.

Ione Tuller, late with The Burglar, has returned to the city. She will leave in about a week for Mount Clemens.

Monroe and Hart will tour next season at the head of a company of twenty-two persons in a new comedy, The Gay Matinee Girl, directed by Edwin P. Hilton.

Creston Clarke has severed his connection with L. Rand I. Geisenberger, and will be under new management next season.

Al. L. Dolson has signed with Davis and Keogh for next season, his second with this firm.

Laura Hulbert joined James J. Corbett in A Naval Cadet at Boston on April 26.

David Bispham sailed for England last week. He will return for the Worcester festival in September.

The roster of the Carleton Opera company is as follows: W. T. Carleton, Jeanie Winston, Laura Clement, Clara Wisdom, Emma Milton, Marion Langdon, J. F. MacDonald, John Havens, A. R. Seaton, Charles Rowan, Nat Cantor, W. R. Dixon, and James Ledbury.

Born.

YOUNG.—A son to Mr. and Mrs. David R. Young, at Niantic, Conn., on April 23.

Married.

PIERSON—BONSALL.—Ralph Pierson and Marie Bonsall, at St. Louis, Mo., on April 11.
POST—TRUAX.—Guy C. Post and Sarah Truax, at New York City, on April 17.
BRADLEY—HUDSON.—Alfred Bradley and Susannah E. Hudson, at New York City, on April 30.
VAN STUDDIFORD—QUIVE.—Charles D. Van Studdiford and Gracia Quive, at Chicago, Ill., on April 27.
SHEPHERD—KIRKLAND.—Rezin Davis Shepherd (R. D. McLean) and Elizabeth Lee Kirkland (Odette Tyler), at New York City, on April 1.
WORTH—WOOTEN.—Sidney Worth and Howard E. Wooten, at New York city.
FIELDS—STEWART.—At St. Louis, Mo., on April 22, Belle Stewart to Al. H. Fields.

Died.

KEATING.—John J. Keating, in Boston, on April 26.
GODFREY.—G. W. Godfrey, at London, England, on April 18.
WILSON.—Infant daughter of Mr. and Mrs. Walter Wilson (Helen Desmond), aged 6 days.
HAMILTON.—William H. Hamilton, at Los Angeles, Cal., on April 7, of heart failure, aged 55 years.
GOODFRIEND.—Samuel Goodfriend, in New York, in his 81st year.
JOHNSON.—Margaret Johnson, in Elizabeth, N. J., on May 1, aged 69 years.

DRAMATIC GRADUATES.

Students of the American Academy Listen to Addresses by Howard and Jefferson.

The graduating exercises of the thirteenth year of the American Academy of Dramatic Arts were held in the Carnegie Lyceum, on Wednesday morning, April 28. The exercises consisted of addresses by President Franklin H. Sargent and guests, and the distribution of diplomas to the graduates, who were:

Florence Kahn, Memphis, Tenn.; Winifred Bonnewitz, Van Wert, Ohio; Edith Barker, Pittsfield, Mass.; Harriette Holland, Jersey City; Claire Ainslie, New York; Mary Scorah, Urbana, Ohio; Antoinette Rochte, Richmond, Ind.; Jeanette Connor, New York; Lillian Meyer, St. Louis; F. Garrett Lewis, Oswego, N.Y.; James C. Stephenson, Covington, Ky.; Willis W. Menninger, Charleston, S. C.; Peter Hartman, New York.

Upon the stage were Franklin H. Sargent, president of the Academy; Joseph Jefferson, Bronson Howard, Mrs. Alice Fischer, Mrs. A. S. Wheatcroft, Mrs. Elemear Georgen, E. P. Stephenson, Frederick Williams, and the Rev. E Russell.

President Sargent opened the exercises by introducing Frederick Williams, the Dean of the Faculty, who in the course of his remarks reminded the graduates that despite the fact that they were now full-fledged members of the theatrical profession their student days were by no means over. They must always remain students if they would reach the heights.

After Mr. Williams' brief and graceful speech, President Sargent drew a comparison between the Academy and the Paris Conservatoire, and called attention to the fact that while the Conservatoire had less than a hundred graduates prominent upon the French stage, at least one hundred and fifty of the Academy were prominent actors and actresses. He then read a letter from Robert Taber, one of the graduates, who wrote in part:

Many beginners in our profession have been cruelly discouraged at the very outset of their careers by the oft-repeated phrase that whosoever adopts the dramatic profession as a life work will toil for years in heart-eating drudgery—in the hope of a final success that may or may not be eventually realized—and unless such personal success is strongly assured at the outset it is better never to adopt the stage as a life work. This advice is misleading, and invariably serves as an unnecessary discouragement. There is hard work—oh, such hard work—ahead of every serious person who adopts any profession seriously; but in a calling that one really loves there can never be drudgery. Those who see only happiness where final personal success is attained, are not the devotees to whom the stage should look for its real support. To have filled an honest place in a great art has not been "time ill-spent, or labor ill-bestowed." But, above all, don't look ahead as so many have done with discouragement to the necessary years of artistic suppression, that is part of an artistic life—a necessary part—and one that should, and can, be passed in real happiness.

A letter from one of the former instructors, David Belasco, was read and then Daniel Frohman was introduced. He said:

I suppose when a manager is called upon in a case of this kind, he is expected to say something intensely practical, but I don't think managers ought to be regarded altogether from that standpoint. The experiences of management have implanted in them a larger appreciation of the pleasure of hope and the pleasure of imagination. It is somewhat in the same lines that I should suggest this experience to the pupils and the graduates. Mr. Taber's letter indicates more clearly the line of procedure on that point than anything I can say. All I can say to you in the way of advice is to push on and use every effort in the direction of engagement. We all know what that means; but as Mr. Sargent's statement shows that some 400 or 500 graduates of this academy are employed, and 150 have reached the highest standing, this proves that there is a prospect of success for all of those who have the proper qualifications.

One word more about the amalgamation of the school, which, I think, will result in a great benefit to our stage. We have no special standard of dramatic art as far as plays are concerned in this country, and it is probably better that we have none. The author who writes plays that lie nearest the hearts of humanity is always successful. But there is a standard of instruction in dramatic arts, and, through the combination of these two schools, its scope can be increased and continued on a more extensive scale. I have no doubt the academy will become one of national importance, and vie with the best efforts of a similar nature abroad. I speak for my brother as well as for myself in saying that the enterprise will have our support, our sympathy, and our patronage always.

Bronson Howard's Address.

The adress of Bronson Howard, who followed Mr. Frohman, was as follows:

A bit of dialogue—not a life study—from a play.

An old tramp meets the proprietor of a magnificent suburban residence, just outside his gate. The latter inquires of him: "Well, what do you want?" "Perhaps you can suggest something that I don't want," answered the tramp.

"Let me give you a piece of good advice."

"It's the only thing I don't want, judge. Good advice comes within my means."

I have failed, with all the bright eyes before me, to see any eager, longing look for good advice. I was the guardian within a few years of a young man, and I never saw that look in his eyes, and, not seeing it, I decided not to give any good advice. I only made one exception. He belonged to a military school, and on one occasion was late because he got off at a station on the way to the school to see a pretty girl. He sprained his ankle in getting off the car, had to go to a doctor's, and take the next train. He arrived late, and was put in the hospital, and on the discipline list. He had been captain, and was reduced to the ranks. I felt that was a time when I ought to give him advice, so I made an exception and wrote him very severely to the effect that I never wanted to hear again that he had tried to see a pretty girl and not done it. I was more than usually successful in that case. He followed my advice accurately from that time to this. I remember William M. Evarts, in addressing the graduating class of Wellesley Medical College, gave some very practical advice. He said all the advice he could think of was for each of them to settle in some place where there were no other doctors. That is my only practical advice to you—to find some place where they are advertising for Juliets and Hamlets, and have to double up on Othello and Iago. It may not be hopeless. A friend of mine started an orphan asylum in New York City, and found that he had to advertise for orphans.

Mr. Sargent said that there was sometimes invidious comparison between this school and the Paris Conservatoire. I have lived eight or nine years of my life in London, and have never yet found any American institution regarding which some invidious comparison was not made, so that we need not worry ourselves in the matter, in our efforts to establish schools of art. In this regard the most absurd comparison I ever saw was in connection with the military rifles made in Enfield, London. I read a book by a British author on that subject. As a matter of fact, the whole system of manufacturing military weapons in the world was invented at the Whitney-Field Armory, New Haven, Conn.—a system of interchangeable parts utterly unknown to the world before that. The United States Government established an armory at Springfield, and the English afterward sent over and obtained, by courtesy of the United States, a copy of the Springfield machinery, and took over four mechanics to act as superintendents, to establish the Enfield Armory in England. In this book, which was written by a captain of the English army, he spoke of all the rifles made in Europe and ended his remarks by saying the Americans made a very fair weapon at Springfield, Mass. What is going to happen in regard to your school is exactly what is going to happen in regard to our West Point. It was the first military school in the world. There were so-called military schools in other countries, but as a perfect organization of a military school, West Point was the first in the world and Annapolis the second. Now they have them at Sandringham and other places in England and over the Continent, and they all regard West Point and Annapolis as very fair experiments. In a few years, England, seeing the success of this school, will establish hers. She has never copied the conservatoire, but she will copy this because we speak the same language and they will know all about it, and, in another generation, people who are running it will think the American school a very fair struggling institution. We might as well know the actual position we stand in with reference to the rest of the world. The very title of this school contains in itself, as I have sometimes said to Mr. Sargent, the principal on which it was started, and the very basic principal of all education—the Academy of the Dramatic Arts—that is to teach you the arts that are necessary for your profession.

I never had a better illustration of my own experience of the value of a knowledge of the dramatic arts than at a rehearsal at the Court Theatre in London of the play known in America as The Banker's Daughter. We chose for one character a gentleman who had played Laertes two hundred nights in London because he was the finest swordsman upon the stage in England; choosing for another character a young man to fight a duel with him. We had to choose some one who knew nothing about the art of fencing. What happened? This great artist in fencing was given the greatest teacher of fencing we could find in London—a Frenchman—and they two worked out a duel—one of the most effective I have ever seen, and this young actor stood by. They counted out every stroke, when they had invented the duel, and gave him those strokes one by one, until he learned them like a parrot, and he did it well. But where was the art? This school is giving the strength to your wrist, putting the skill in your hand; doing everything so that you can conceive and execute the duel; you are the original artist then. Many have the skill by learning it without a school, but they learn it at ten times the expense. They are men and women who will work themselves into knowledge in spite of lack of facilities.

I am going to say something about the relation of the author and artist in the stage management of new plays. Hallam, in his "History of Literature," says that however much the actor has to depend for his character and lines upon the author it must be remembered also that the dramatic writer is deeply indebted through all the history of the stage to the actor. There is no higher authority than Hallam, and he uttered a great truth which is not always recognized; and I certainly am willing to say that of all the characters I have had on the stage, a far greater number of those characters have been made finer and better than I knew by the art and genius of the actor than have been injured by the want of it. At a rehearsal of a play there is no such thing in spirit, whatever there may be in form and appearance, as a critic stage-manager. I have never known an author who is what you could call in principle a marionette, but there are marionette stage-managers (and I think Mr. Williams and Mr. Presbrey will agree with me), who conceive everything to be done beforehand and put it through afterward without reference to the peculiarities of the author and special genius of the actors. This marionette is the man who steers on this north-east course, whether there is anything in the way of it or not. He is the Chinaman making the shirt, patch and all, as it came to him. The mere technique in stage management, as in all art, is only the beginning of art, and it is only the technique that the marionette stage-manager ever indulges in or knows anything about. The very old school of stage-management was a management by system—not by individual conception and thought. My first rehearsal of a play was in that school. The responsibility resting on you at rehearsal is to think for the author. Think for yourself and the author, whether it is a new or old play. In the case of a new play, you may depend upon it that the author is expecting you to do so. That is true of Sardou, Jones, Pinero, etc. It is the rule of the Théatre Français. The rule of the management of the Français is to be rigid at rehearsal: but, if you could be on their side, you would see them watching at every turn to see what the actor is thinking, and taking every opportunity to let that actor think. That is the system of the Théatre Français, and it was the system I learned under the old Union Square management with A. M. Palmer. We were making changes on a play, and came to the nineteenth rehearsal of the end of an act that we could not get the actors to do right, although they were trying their best. We said there must be something wrong here. Why was it against their feelings? The child comes on, and they don't know what to do. Finally, we put our heads together and talked it over, and we decided the child should not come in here—it is the villain who should come in—not the child! So you see that, at every point, we are looking either for the thought of the actor or for the feeling of the actor; and that is your responsibility in future to the art of dramatic writing.

Joseph Jefferson Speaks.

President Sargent then introduced Joseph Jefferson, who began:

Fellow Students: I say that advisedly, and I assure you I am without any modesty about it. I am still a student. I have noticed to-day you are particularly enthusiastic—you are most liberal with your applause. Possibly you were thinking about all that fine applause you are going to receive, and a fellow feeling makes us all akin. I assure you that your applause has done me good, but at the same time given me stage fright. I was once asked by one of the students of this school if I knew of any cure for stage fright. I told him that if he did, I should be happy to have a recipe.

Mr. Howard has made several complimentary remarks to the actor, and it should be a very poor return if I did not make a little mutual admiration society of it and compliment the author. What would the actor be without the author? Sometimes I suppose the audience think we do the whole thing. Once, while I was watching Booth as Hamlet, a gentleman sitting alongside of me remarked that he could not see how Booth could get all those things off out of his head. Mr. Howard has drawn a parallel between the dramatic profession and the military. I don't know how far we resemble them. He spoke of the Springfield rifles and "general utility." Of course, an actor is taught where to come on, and I don't see why, like a rifle, he should not know how to go off. I daresay when we are increased in numbers, as I am told we are doing, there will be a dramatic parade.

Now, let me say that I am here to-day to answer a few questions that may be put. I would not have you suppose that I come here as an oracle. The method of one actor cannot always be employed by another, so that whatever I have to say to-day in answering your questions, I hope you will take with a certain amount of caution. It is said, I believe, we cannot teach acting. Many members of my profession insist upon that. They are wrong. I do not say we can teach emotion; we cannot teach passion, wit, humor, nor pathos. Who would suppose you could teach painting to one who was color blind, or modeling to the sculptor when he had no eye for form, or literature when he had no power of expressing himself on paper? Of course, he cannot be taught if there is no ability, but art, as applied to our profession, is most important. Art is the handmaid of genius, and only asks the small wages of respectful attention as the modest payment for her services.

The greatest things that ever have occurred on the stage are not those that are thought out, but those that happened. But suppose they don't happen? Just imagine actually waiting for an hour and keeping an audience waiting until it happens! We must prepare the feast in case it don't happen. Genius might drop in—an unbidden guest—for he cannot be commanded, and genius is more apt to drop in when he sees a good repast already prepared for him. This is a most important point for the young student; speak each line for the audience, as though spoken for the first time. The play is supposed to be performed for the first time, and if the audience see you rattle it off and keep answering the questions of the next person before they are finished and say "I am pretty well, I thank you" before the gentleman asks how you are, your work, lacking verity, will not be satisfying. That is the greatest error of my profession—the anticipation—until the audience don't know where to catch you. They are willing if you will give them time. Of course, you understand you must not give them too much time. Many of them get the joke at once. Some of them don't for a second or two, so that you simply wait sufficiently long to let one portion of the audience become thoroughly saturated with your effect, keeping the other portion interested in your pantomime. This is a matter of good taste and of time. It is almost mechanical, and to say that these things cannot be learned or cannot be taught is absurd: I am afraid that those who cannot learn them and don't want to be taught make such statements.

Another important point for you to bear in mind is that your profession is not only one of production but also one of reproduction. A writer does not write the same book: a painter does not paint the same picture: but you have to play the same part very often—night after night—and yet play as if you never had played it before, so that yours is the art of reproduction as well as production.

The following questions were then put to Mr. Jefferson by members of the graduating class, and replied to by him:

"What do you consider the most important qualification for success on the stage?"

Mr. Jefferson: "I should select three—sensibility, imagination, and industry. Sensibility, that you may be alive to your surroundings; imagination, that you may weave that into a graceful and interesting combination; and industry, that you may lose none of the precious moments that are given us here for the development of that faculty."

"In playing a legitimate part, ought one to keep to the traditions, or create new treament of the role?"

Mr. Jefferson: "That depends entirely upon the actor and upon the facts of how far he can come into the conditions required by the author, and whether he may not possibly be able to reach a better effect by bringing the part a little to him. This question would almost seem to allude to the alteration I made in the traditional character of Acres in Brinsley Sheridan's play. For some time I had been playing from the traditional standpoint. I did not believe I could represent the character so well in that way as I could in another, and I acted it in all sorts of ways until I found out what I considered the most effective way of playing the part. In reading the papers, of course, the critical or hypercritical dramatic critic said I had taken great liberties with the sacred Sheridan. Once, when overcome and borne down by sorrow over the criticisms I received, I opened Doran's 'History of the Stage' and came across this: 'Richard Brinsley Sheridan,' said Doran, 'took Sir John Van Brugh's five-act comedy of The Relapse and altered it to a three-act comedy, and called it A Trip to Scarborough, and Richard Sheridan, knowing he would be rated by the critics, makes his excuse by having one of the characters repeat the following lines: "It would be a pity if some of the great works of our former dramatists should become obsolete and retired from the stage, when by a little pruning they might be made interesting to the present generation."' I therefore ask no further vindication for what I did to Brinsley Sheridan than his own confession of what he did for Sir John."

"How far should an actor be conscious of what he is doing?"

Mr. Jefferson: "That also depends upon an actor. Some actors like to entirely forget themselves in a character. Another actor would be confused if he tried to do so. If you can produce a better effect by immersing yourself into the character, it is better to produce it. This matter of whether we should feel or not feel has been gone and gone over by Mr. Coquelin and Mr. Irving. One, I think, believes we should feel up to the point of real tears; the other, that we should not feel at all. It appears they are both right and both wrong. It is a question whether the one could produce the same effect as the other by reversing their methods. It depends, therefore, upon the person. Shakespeare seems to have given us the answer in Hamlet's speech to the players: 'Remember that in the very torrent and whirlwind of your passion beget a temperance that shall give it smoothness.' We must remember that in nature nobody is looking at us; in art we have an audience. In regard to myself, I always feel best when the emotion is strong but does not run away with the intelligence—that is, to speak plainer, with the head cool and the heart warm."

Referring to the combination of the American Academy of the Dramatic Arts and the Empire Theatre Dramatic School, Franklin W. Sargent, the president of the united institutions, said to a MIRROR man:

The extent of the work of dramatic education is probably little known outside of those directly interested, and the results of the Paris Conservatoire are constantly held up as what ought to be but never has been accomplished in this country. It is interesting, in this regard, to note that in comparing the work of the Paris Conservatoire with that of the American Academy of the Dramatic Arts, while doubtless in the short life of the American institution the younger members of the dramatic profession who have graduated from it cannot be placed in comparison with those of the French stage in ability, yet in the thirteen years of existence of the American Academy of the Dramatic Arts, it numbers to-day at least one hundred and fifty prominent graduates in the dramatic profession, whereas the Paris Conservatoire, now in its one hundred and first year, has only seventy-five prominent graduates in the profession, the remainder having drifted into very minor capacities. With the two institutions in New York combined, the graduates prominent on the stage to-day would place it, in that respect at least, as the principal institution of dramatic training in the world.

Among the graduates of the American Academy of the Dramatic Arts well known to the public are: Alice Fischer, Blanche Walsh, Maude Banks, Dorothy Dorr, Laura Johnson, Emma Sheridan, Judith Berolde, Nannie Craddock, Edythe Chapman, Jennie Eustace, Laura Burt, Maude Odell, Elizabeth Tyree, Ida Conquest, John Blair, Grace Kimball, Bessie Tyree, George Fawcett, and Robert Taber. Charles Frohman will do much in promoting the best interests of the theatre, in encouraging, as he has done in the past and will doubtless do to even greater extent in the future, the educational interests of the theatre in the establishment of a national college of dramatic art, which, let us hope, in time will have a building of its own and a system of free scholarships.

A DISTINGUISHED AUDIENCE.

The audience at the Fifth Avenue Theatre, last night was large, and remarkable for the number of prominent players who witnessed the work of Mrs. Fiske and her company in Tess of the D'Urbervilles. Among those present were William Gillette, Mr. and Mrs. Stuart Robson, Mrs. Leslie Carter, David Belasco, Kathryn Kidder, Alice Fischer Harcourt, Henry Miller, Bessie Tyree and a number of the Secret Service company. John Jack resumed his original part of John Durbeyfield.

EDWIN F. THORNE DYING.

Edwin F. Thorne, who has lain in St. Vincent's Hospital for days at the point of death, was failing last night. Late in the evening a hospital surgeon stated that the actor could hardly survive until morning.

McFADDEN'S ROW OF FLATS.

The following well-known artists are engaged for the coming season with McFadden's Row of Flats: Four Emperors of Music, Mason and Healey, Mahr Sisters, Mullin and Dunn, Estella Wellington, George Leslie, the Weston Sisters, Dotterilli and Glissonda, Charles L. Newton, Mark Britton, the Dunbar Sisters, Ivan L. Davis, Walter F. Webb, Sadie Raymond, a male and a female quartette, and a female brass band, in all, thirty-five persons, making one of the strongest companies in farce-comedy on the road.

CUES.

Harry Doel Parker, W. A. Brady's efficient booking agent, has returned to the city after a trip with a traveling company.

Earl King, treasurer of Hoyt's Theatre, had a splendid benefit last Sunday night.

Lillie Eldridge is visiting at Washington.

Mr. and Mrs. Frank Weston (Effie Ellsler) will leave this week for Mr. Weston's gold mine out toward the sunset.

Mr. and Mrs. E. Y. Backus (Lillian Thurgate) sail for England during this month, taking their wheels with them. They contemplate making a tour through England and Normandy, and returning to America in time for Mr. Backus to resume his position as stage manager with the Empire Theatre company.

PROFESSIONAL DOINGS.

James R. Waite, who claims to be the pioneer in 10, 20 and 30 cent popular price enterprises, has three companies—one known as Waite's Comedy Company (Western), one as Waite's Comedy company (Eastern)—now playing at the Murray Hill Theatre, this city—and Waite's Comic Opera company. There are employed in these three companies 118 people. The Eastern company was organized in 1880, the Western company in 1893, while the opera company is now closing its first season, and commences a Summer tour early in June, opening at a prominent house in New York. Mr. Waite's operations for the coming season will be conducted on a far more expensive and elaborate basis than ever before. New scenery and electrical effects and latest comedies and dramas are used, and the people are among those well known to the public. He has engaged Walter Clarke Bellows, formerly of Daly's and late of Frawley's Stock company, as stage director of his Eastern company, and who will have charge of all productions. Mr. Waite has a beautiful residence and a model farm on the Hudson, near Poughkeepsie, N. Y. His office is at McConnell's Exchange, this city.

R. F. Cotton, George Wessells, Sol Aiken, Harrison Armstrong, William Robinson, James R Adams, John De Goz, Jennie Reiffarth, Gertrude Reynolds, and Sarah McVicker have been added to the Widow Goldstein cast.

E. E. Rice purchased last week Max Bleiman's interest in Lost, Strayed or Stolen.

George Bowles will produce a new burlesque at the popular-price houses next season. Manager Sterling, of Buffalo, is interested in the venture.

Aja Jaboe, the Hindoo hypnotist, is successfully touring Ohio under the direction of W. A. Robertson, with F. E. Johnson as business-manager.

The company organized by Henry Bagge for a visit to Jamaica has returned from that island.

Lisle Leigh is in the city, after a successful season with the Forepaugh Stock company at Philadelphia.

Robert Dronet will close his season as leading man of the Girard Avenue Theatre, Philadelphia, stock company on May 8, playing the title role in Fra Diano, his own play. On May 17 Mr. Dronet will open as leading man of the Giffen and Neill company, at St. Paul.

Fitz and Webster, in A Breezy Time, will close their sixth successful season at Moundsville, W. Va., on May 8. Mr. and Mrs. Fitz will spend their vacation in and about New York. Edwin Clifford, who has been their business manager for the past four seasons, will return to his home at Oshkosh, Wis.

W. H. Hartigan, in Dr. Jekyll and Mr. Hyde, opened his Spring and Summer season April 20, at Maple Rapids, Mich., under the direction of M. F. Ketchum and J. M. Smith. The support includes Leroy Ewen and Joe Thayer. They will play through Michigan and Wisconsin in the large cities.

Blanche Bates visited Marah Ellis Ryan, the novelist, at Philadelphia last week. Mrs. Ryan is dramatizing her successful story, "Told in the Hills," for the Frawley company.

Hallett Thompson has been engaged by Frank L. Perley for his revival of The Merchant of Venice.

Major William B. Simmons last week produced his new three-act drama, Crimson Folly, at Jersey City. A large and friendly audience applauded the performance.

Frank M. Wills produced on March 16, for copyright purposes, his new comedy, Atlantic City, which will be presented at a leading Philadelphia theatre in September by a company of twenty persons. Artists are now painting new scenery.

Katherine Grey, Edgar L. Davenport, Henry E. Bergman, Grace M. Lamkin, Alfred Hickman, and Pearl Evelyn have joined the stock company organized in Mrs. Packard's agency for the Summer season of the Columbia Theatre of Washington, which will open on May 17.

Florence Kahn, who has just been graduated from the American Academy of the Dramatic Arts, will play the leading feminine role in The Girl I Left Behind Me next season.

Theodore Kremer has delivered two new plays for early production, one to Richard Mansfield, and the other to Lewis Morrison. Mr. Kremer's travesty on My Friend from India, recently given a trial performance, will soon be seen in New York with Jessie Charron, Sadie Spencer, and Mr. Kremer in the cast.

The roster of the Columbia Extravaganza company is as follows: Leo Grossman, proprietor and manager; Fred E. Sniffen, treasurer; William G. See, business agent; A. Holzmann, musical director; Borani and Richards, Curline Sisters, Drummond and Leoni, Grace De Voe, Sadie Palmer, Guro and Stevens, Jennie Eddie, and Claire Paige.

J. J. Farron, of Baker and Farron, of Chris and Lena fame, returned to the stage last night at the Toronto Bijou Theatre, after an absence of seven years.

Frederick A. Thomson has been engaged for next season with E. H. Sothern.

THE LONDON STAGE.

GAWAIN'S GOSSIP.

Madame Sans Gene—The County Fair—Sir Henry a Grandfather—Other Topics.

(*Special Correspondence of The Mirror.*)

LONDON, April 17.

Of course the chief theatrical event since I last had the pleasure to mail you has been the production of the postponed adaptation of Madame Sans Gene at the Lyceum last Saturday. This piece, being quite a new departure

CHARLES DENIER WARREN.

for our Irvingries, drew even a larger and more distinguished audience than hitherto. Princes and princesses, dukes and duchesses, earls and countesses, legal luminaries, literary lions, eminent players retired or "resting"—and sundry others of light and leading, swooped down on all the reserved seats, while groups of ardent playgoers, unable from want of sufficient means, either monetary or otherwise, to book seats, waited patiently at the doors from early morning until such time in dewy eve as the doors were advertised to open. In short, it was a most interesting evening: nay, the most interesting we have had this season.

Madame Sans Gene is so well known to Americans, both in its French form as it left the hands of MM. Sardou and Moreau, and in its adapted form as long played in your country by Kathryn Kidder, that there is not the slightest attempt to recount its fable. The question of the play to be considered is, how it came out at London's representative theatre. Well, imprimis, it was first of all a wonderful production as regards the mise-en-scene. Even at the Lyceum, where neither expense nor labor is ever spared, there has seldom been so sumptuous a production. The scenery is beautiful, and the dresses still more so, those worn by the ladies in the reception scene being really dreams of richness and beauty. Whether the play itself will draw the great body of London playgoers will depend, methinks, upon the attraction of the acting, which, as we have found even at this house, where there is the best company to be had for money, does not of itself always suffice. For be it noted that your London playgoer does not take kindly as a rule to plays of foreign interest. It may be insular prejudice, or it may not be, but whether or no, so it is. The only foreign plays which I have found in my not altogether limited playgoing experience to possess drawing power have been those plays containing a powerful dramatic or human interest, such as The Bells, The Lyons Mail, and, say, The Two Orphans. Now, Madame Sans Gene, as you will have noticed, does not contain any such interest, save, perhaps, in spots—where, for example, the fidelity and belief in each other expressed by "Madame," the laundress, subsequently Duchess de Dantzig, and her husband, at first Serjeant Lefebvre. No, the whole piece, carefully adapted as it has been by the cultured Comyns Carr, who did King Arthur for Irving, must, I think, depend upon the acting for its attractive power.

Happily the acting is very sound all round—or nearly all round. The name part, which is almost all the piece, is splendidly played by Ellen Terry, notwithstanding that this always refined and most artistic actress lacks the true touch of rowdiness with which Madame Réjane, the originator of the character, made us familiar. For my part, I think the impersonation gains in human interest by Ellen Terry's subtle and charming bits of true womanliness. It is only fair to say that many of my dramatic-critical brethren take a different view and seem to prefer the Réjane method, while giving, of course, every credit to Ellen, who is still our very best leading actress. All of us are agreed, however, that even Ellen Terry has never given us any impersonation so really artistic for the most part as this; while as to the charm of her appearance and manner there can be no question. Her little outbursts of loving, trustful wifeliness are delightful and elicit prompt and hearty ebullitions of applause and sympathy.

Irving's character, Napoleon, is, as you know, a trifling task for so distinguished an actor. The character does not appear on the scene until the third act, if you count the overlong prologue as an act, and in the original French company I saw it played by an inferior actor—used only to "feed" the star. Notwithstanding the brevity and lack of real acting opportunities in the character, our Sir Henry has lavished upon it a large amount of thought and labor, not only in the acting thereof, but as to the make-up, which is really marvelous. A year or so ago Irving told me he meant to ransack all kinds of authorities, literary and pictorial, in order to present a realistic study of Napoleon both in face and figure. Although I know his earnestness so well, I must confess I was not prepared for so startling a make-up—one so different from the generally accepted stage Napoleon. For a clean-shaved make-up I don't think I ever saw a man's face so thoroughly disguised. Irving's own physiognomy is gentle and refined, but in this part his eyes and mouth are instinct with cruelty, braggadocio and criminality. All of which is doubtless realistic, for where was there a greater bully, lecher and criminal—with all his martial genius—than the late unlamented Bonaparte? When the only chance for acting comes—notably in the scene where Napoleon tears from De Neipperg, the supposed paramour of the Empress, his orders, and dashes them and their wearer to the ground or carpet—Irving rises to the occasion and brings down the house.

As to the rest of the capable company, perhaps the two best impersonations are the Lefebvre of Frank Cooper, who is generally a rather unequal actor, but in this part really admirable, and the Fouché of William Mackintosh, a character actor whom lovers of conscientious acting have too long missed from the London stage. The other characters are mere nothings. Like certain of the apparitions that perplexed the mind of the warlike but otherwise meek-minded Macbeth, they come like shadows, and so depart. Nevertheless, meritorious performances are given by F. H. Macklin as Fouché's foolish and temporary supplanter, Rovigo; by your Julia Arthur, who still, alas, walks with a stick by reason of her late accident, as that brow-beating brunette, the Princess de Piombino; by the handsome Gertrude Kingston as the Queen of Naples, and especially by Norman Forbes as Desprean, the dancing master, whose mission it is to teach the washerwoman Duchess deportment.

Our next important production of the week was the latest American importation, The County Fair, which made its English debut at the Brixton Theatre on Monday. Long as we mere Britons had been waiting to see this piece, it seemed when we reached the theatre that we should have to wait a good while longer. The play was timed to start at 7.45, English time; but we were kept chafing in our stalls till long, long afterward. After the long, long first act, which played an hour and ten minutes, was over, we learned that the reason for this delay in starting was due to the fact that Neil Burgess had suddenly become animated by a desire to reconsider and rearrange the contract he had made with his alleged importers. During the cackle that ensued it was stated that Manager George Edwardes had made a tempting offer to run Neil Burgess and company at a higher rate of percentage than that offered by the aforesaid importers, who, of course, waxed wroth ever and anon during the evening and the entr'actes. Altogether, from the first night up to the time of mailing the combatants have made things hum. Something more is expected to come of this, but let us hope it may not be English or American gore!

Despite its longwindedness and obvious resolve to keep clear of story or action, we found The County Fair better in many respects than most of the plays of the kind that you have sent us. Though artless, and often conventional when judged by modern day standards, yet it has many truly humorous and really pathetic touches that fetched the whole house. If forty of the seventy minutes occupied by the first act were sacrificed, and they easily could be, or better still, if the piece were played in three acts instead of four, it would be vastly improved. Careful cutting of this kind would tend to remove certain extreme localisms understandable only by those of us who are at all acquainted with your native manners and customs, and with certain of your delightful story tellers, such as Mary E. Wilkins, T. Bailey Aldrich, etc.

Burgess as Abbey Prue, the droll but gentle-hearted farmer, delighted the house by his quaint method. Here and there his business verged too much on knockabout pantomime lines, but on the whole there was little to cavil at in his impersonation except that the woman he represents has, like most of her otherwise charming sex, far too much to say. We have, of course, become familiar with this sort of American "drag" parts by means of John F. Sheridan's clever impersonations; and in some respects Burgess is not up to Sheridan's form, who usually gets his effects very quietly. Still Burgess is a clever fellow and we welcome him accordingly.

Also do we welcome—and with less reservation than with regard to Burgess—the little soubrette of the company, Emma Pollock, who plays the ex-waif, Taggs. She speedily became a favorite, and increased in favor as the night wore on. She is certainly the best and brightest of the sunbonneted, short-frocked soubrettes you have sent us for a long time; and we hope she has come to stay. We were not so "dead gone" upon the mechanical race scene, played, according to the playbill, "on a patent revolving stage, protected by letters patent all over the world." It is ingenious, of course, but so brief that its effect was apparently almost lost upon a greater part of those present. I should say, however, that it is quite long enough for the horses, poor devils. I am afraid it is no great catch for them. It struck me that one of the most humorous touches in The County Fair, as it appeared at Brixton on Monday, was the fact that in the maize shucking scene the Guildhall Quartette obligingly added to the realism by warbling such a truly representative American ditty as "Annie Laurie."

The cable has doubtless already notified you that young H. B. Irving's wife, Dorothea Baird, the original English Trilby, presented her lord and master with a boy baby a few days ago, thus making Sir Henry Irving a grandfather. Mother and child continue to do well; and Irving *fils*, who is playing in Pinero's new comedy at the St. James', evinces distinct signs of paternal pride.

The Beerbohm-Trees have just had their new girl baby christened Iris. Iris Tree's godfathers and godmothers include a couple of barts. and a duchess or two. This important ceremony now being o'f his mind, Papa Tree is working double tides for the opening of his new Her Majesty's Theatre with The Seats of the Mighty on the 28th.

The personal wealth left by the late Agostino Gatti, the big restaurateur and theatrical manager, has panned out at nearly £170,000, but his real estate is also very large, not only in England, but round about his native canton, Ticino. There has this week been much fluttering of our variety Volscians, especially of the acrobatic and gymnastic kind, on account of the proposed introduction of a new bill called the Dangerous Performance bill, which makes it unlawful to train any person for this line of business under the age of eighteen. The present age limit is fourteen. I am, of course, in favor of any reasonable legislation that may prevent cruelty or danger, but it must be obvious to all that to start learning this sort of business at eighteen is, as Shakespeare says, "too late a week."

The Opera Comique made another start on Saturday; this time really under the direction of Grace Hawthorne, though nominally under that of one "H. Mountford." The play of the evening was that usual money-spinner, East Lynne, a card which most managers play when in doubt. The enterprise started with the Opera Comique's customary luck. In the first place, just before the doors opened the fair Grace met with a cab accident that shook her all to pieces and might have killed her; secondly, just as the doors were being opened for the evening a gas explosion occurred which blowed the main entrance almost to smithereens. The house opened, however, the audience being admitted by a back way, and Grace, having somewhat recovered, pluckily resumed her managerial duties. The Lady Isabel Carlyle was Jessie A. Eustace, who is not without pathos. Ffolliott Paget made a handsome and effective Barbara Hare. Grace Hawthorne promised a few days ago to give revivals of The Pilgrim's Progress and Oliver Twist, with herself as Christian and Nancy respectively. But she now announces that she will put on Leah the Forsaken at the Opera Comique next Thursday, with herself in Kate Bateman's old part.

Another proof that histrionic ability is at times inherited in a strong degree is again exemplified in the clever youngster whose portrait we herewith present. This is the seven-year-old son of those ever droll and highly popular variety comedians, Charles Warren and his wife, Marguerite Fish, formerly known to American playgoers as "Baby Benson." This miniature comedian, Charles Denier Warren, made his debut as an Ugly Sister in the recent children's pantomime at the Grand Theatre of Varieties, opposite Clapham Junction, England, which junction is perhaps the largest and busiest in the world. The smart little lad will probably be seen on the American stage when his clever parents return thereto for awhile.

And now for the Easter shows, concerning the dramatic features of which I hope to give you some account in my next.

LONDON, April 23.

This is the birthday of the distinguished dramatist whom a Gallic enthusiast once described as the Divine Williams. Yet there are only two theatres presenting any work of that author today. One of them is 110 miles from London, and is, in point of fact, the recently built playhouse at Stratford-on-Avon, where F. R. Benson and company have, as is their wont, been playing all the week. The other is a suburban theatre, the Metropole, at Camberwell, where Ben Greet and his touring Shakespeareans are just finishing a fortnight of Hamlet with a new Hamlet and As You Like It with a new Rosalind. No West End house has deigned to play a play of the Immortal Bard's in honor of his birthday; not even the Lyceum, where one would think that such an enthusiast as Sir Henry Irving would make a rule of putting up some work annually of W. S.'s in celebration of this not altogether unimportant event.

The above-mentioned new Hamlet—that is, new to London—was Nutcombe Gould, a very tall and cultured actor, who has confined himself during his metropolitan career to impersonating very aristocratic old men. Gould, between ourselves, is not without gold; indeed, he was to some extent financially concerned with the recent Forbes Robertson management at the Lyceum. But, to do him justice, he has, as an actor, always stood on his own merits, which are not inconsiderable. His Hamlet liked me much, especially in the emotional passages, which I have seldom found given better by any of the scores of Hamlets under whom I have sat. Ever and anon, however, he dropped into preachiness, and then his Hamlet liked me not, for the simple reason that I prefer to have my preaching done in church.

The new Rosalind was Alma Murray, a charming and "brainy" actress who is too seldom seen upon our stage, which is just now so full of nonentities. Miss Murray is equal to the intensest tragedy, as was seen when the Shelley enthusiasts took upon themselves, a few years ago, to revive their poet's revolting play, The Cenci. In this Miss Murray was a profoundly pathetic representative of the hapless Beatrice. That she can also soar to the highest comedy was evidenced by her acting in As You Like It this week. The remainder of the cast was, on the whole, adequate; the Jaques of G. R. Foss was only marred by his make-up, which made him appear as though he had not washed his face since he first came to lodge in the Forest of Arden. Alfred Kendrick, apparently a very rising young actor, made a fine outspoken Orlando, and Ellen Terry's daughter, whose name-of-theatre is Ailsa Craig, played as Audrey with more humor and art than I have before seen her do.

In the matter of new plays we have not been over fortunate since I last had the honor to address you. Certainly our chief new production panned out badly, very badly, with an additional accent on the "very." This play was the English adaptation by Fred Horner, proprietor of *The Whitehall Review*, from the recent French farcical comedy, Le Sursis. Horner calls his version On Leave, and has somewhat foolishly transferred the scene to England. I think it is obvious that an adapter who adopts this transference of scene starts by handicapping himself.

But let that pass. Adapter Horner has striven to show that instead of a Frenchman being compelled to leave home to serve his regulation twenty-eight days, an Englishman has been compelled by the arbitrary will of an eccentric uncle to join the militia, forsooth! This perplexed legatee, however, persuades his managing clerk to take his place in the annual call for the militia in order that he, the persuader, may lark about with sundry feminine acquaintances, while his own wife, good, easy woman, fondly imagines he is away soldiering upon compulsion.

However, the chief complaint we all had to find against Horner's piece was that he not only once, but twice, had arranged, or had allowed, his two leading comedians, in their exchange of clothes, to undress even to their "under pants" in sight of the audience, which audience, grumbling the first time, roundly and soundly hissed this vulgar idea when it cropped up a second time. Moreover, in one scene a certain actress who played a cocotte-like damsel had to sit with her petticoats pulled up in order that an amorous solicitor might gloatingly gaze upon—well, let us say her lower limbs! The character of this presumably characterless damsel had been allotted to a most promising, not to say gifted, young actress, Esmé Beringer, who made such a pronounced success as Romeo some months ago. And lo and behold, because of this young woman's really rare histrionic talents the whole strength of the London critics, masculine and feminine, for there are a good many feminine critics among us nowadays, arose in their wrath and denounced the management and the adapter for placing her in such a situation.

Ructions speedily ensued, chiefly between the management and Mrs. Oscar Beringer, the gifted mother of the young actress, the said mamma being, as you may remember, the adapter of Little Lord Fauntleroy. Mrs. Beringer happened to write to certain critics to the effect that her daughter Esmé would resign her part in On Leave. But up to the time of mailing the smart and dashing Esmé has done nothing of the kind. On inquiry into the matter I found that inasmuch as Mrs. B. had not complained of the alleged objectionable character and its characteristics at either of the full dress rehearsals, so that the management might have had a chance of postponing and getting another actress, the said management notified Miss B. that she must live up to her contract with them. Notwithstanding all this talk of indelicacy in the piece, and despite the fact that Adapter Horner has in an interview defended himself and play with adroitness and sincerity, yet On Leave will leave off either to-morrow night or a week later.

And now we are awaiting a batch of new plays. The Hue and Cry, a big sensational drama written by Shirley and Landeck, will be produced at that huge house, the Pavilion, in the Mile End Road, on Monday. A new Shamus O'Brien drama will be seen at the West London, formerly the old Marylebone, in the Edgeware Road, next week, when an Australian comedian, with the foine bould name of Daniel O'Connell, will make his English daybew, begorra! An Amateur Wife, by Mrs. Lancaster-Walles, will be produced at a special Criterion matinee on Tuesday. Your American adaptation, Lost, Strayed or Stolen, will be seen at the Duke of York's on Tuesday night.

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THE VAUDEVILLE STAGE

A REFINED AND CLEVER ARTIST.

MARY NORMAN.

This is a likeness of Mary Norman, who until a few weeks ago was unknown to the vaudeville world, and who now ranks as one of its brightest stars. A few years ago Miss Norman was a member of the Chicago Ladies' Quartette Concert company, which traveled extensively through the West. She retired from that organization and did not appear in public until she made her debut on the continuous vaudeville stage at Keith's Union Square Theatre a few weeks ago. Manager J. Austin Fynes recognized her talent and gave her an engagement. She proved one of the best cards on the bill during the week she was there, and won more applause than some of the very high salaried stars.

Her performance is, above all things, refined, and in spite of that fact it is extremely interesting and amusing, and is calculated to please the most blasé patron of vaudeville. She looks well, dresses becomingly and carries herself with an ease and grace which is charming.

Miss Norman's performance consists of a series of character imitations of persons met in every day life. She begins with impersonations of the amateur singers at a church concert, and to those who have attended those dreary affairs (and who has not?) her satires prove highly amusing. The second half of her entertainment is a carefully studied series of impersonations of the typical women of New York, Boston and Chicago. With very little assistance from dress, she gives an excellent idea of the mannerisms of the New York girl of the upper ten, with her affected "tired" air; of the Boston woman, with a fad for culture, and of the breezy Chicago girl, with her free and easy manner and her incessant chatter. Her finish to this impersonation is one of the most natural and amusing bits ever seen here. She is chatting with an imaginary "chappie," and accepts his invitation to join in the mazy waltz. While they dance she keeps up a continuous flow of conversation, with a pouting objection every few moments to the manner in which her partner holds her. She finally dances off through the centre door, followed, invariably, by a wave of applause which brings her back to bow her thanks.

Since her opening at Keith's she has played successful engagements at the Avenue Theatre, in Pittsburg, at Keith's Boston house, where she made a particularly good impression, and at Keith's Bijou, in Philadelphia, where she played last week. Her press notices in each city have been most flattering. It is safe to predict a successful career for Miss Norman as long as she cares to remain in vaudeville. She is clever, original and versatile, and can be counted on to furnish a new and equally diverting act when there is necessity for it. The present act is so good, however, that it ought to keep her constantly employed for months to come.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

John T. Sullivan makes his vaudeville debut this week, assisted by Eleanor Barry and Sarah Converse, in a new musical comedietta by Sydney Grundy. The others on the bill are Rosie Rendel, transformation dancer; Edmund Hayes and Emily Lytton in a new travesty; Zazelle and Vernon, comic bar performers; Carroll Johnson, comedian; Conroy and McFarland, Irish comedians; Mazuz and Mazette, as the tramp and the brakeman; Nelson and Milledge, sketch team; Nellie Parker, comedienne; The McDonough Trio, in a sketch; Lew Randall, dancer; Willett and Thorne's comedy company in a one-act farce; Crane Brothers, the Mudtown Rubes, Walter Talbot, violinist, and Goldini. The Biograph is retained.

Weber and Fields' Broadway Music Hall.

Mr. New York, Esq., revised and improved, is the main feature of the bill. The cast includes Henry E. Dixey, Weber and Fields, Ross and Fenton, Sam Bernard, John T. Kelly, Ada Deaves, Sylvia Thorne, Yolande Wallace and other favorites. The olio this week is furnished by the Russell Brothers, in their servant girls sketch; Douglas and Ford, in songs and dances, and Harrigan, the juggler. On Thursday evening a short skit called The Circus Horse, a travesty on The Circus Girl at Daly's, will be introduced. It was written by Lew Fields, and will serve to introduce the entire cast and a troupe of six Arabs.

Tony Pastor's.

Will H. Fox, the comedian-pianist, who has been in Europe for some time past, makes his American reappearance, and heads a bill which includes the Rogers Brothers, Dutch comedians; Evelyn Britton, phenomenal female baritone; James F. Hoey, comedian; Barr and Evans, sketch duo; The Seven Reed Birds, John and Nellie McCarthy, parody singers; Maud Raymond, serio-comic; Freddie Huke, soubrette; O. K. Sato, juggler, and Cross and Holden, singers and dancers.

Hammerstein's Olympia.

The Music Hall was closed on Saturday evening, and from now on the roof garden will present vaudeville programmes. This week's bill is headed by Dan Leno, the English comedian, and Charles R. Sweet, the tramp musician, and includes Barber, trick bicyclist; Galletti's trained monkeys, the Muhlambark Troupe of Arabs; Darling Sisters, songs and dances; Van Auken, McPhee, and Hill, bar performers; the Gehme Sisters, dancers; Alice Rose, operatic selections, and the Merein Troupe of electrical aerial performers.

Pleasure Palace.

The principal part of this week's bill is furnished by Gilmore and Leonard, who present their farce-comedy, Hogan's Alley. Specialties are supplied by the stars and by Mabel Macklyn, the "Red Soubrette;" Thompson and Bunnell, musical comedians; Le Page Sisters, transformation dancers; Frank Manning, German grotesque; Shirley and Leslie, dancers; Minnie Bland, Bebe Moore, Conlan and Curdy, King and Rowe, and others.

Proctor's.

Edward Harrigan and his company present Mr. Harrigan's sketch, Sergeant Hickey. This is Mr. Harrigan's first appearance in vaudeville in a great many years. Henry Lee presents his unique entertainment, Great Men, Past and Present. The other performers are: The Brothers Webb, musical clowns; The Golden Gate Quartette, singers; Forrester and Floyd, comedy duo; Lola Biggar and Minnie Dreher, duettists; Heath and Silbor, burlesque fencers; Billy Beacham and Eva Dekin, sketch team, and Huested and Coakley, comedians and dancers.

Koster and Bial's.

Jacques Kruger is a newcomer in the cast of Gayest Manhattan. He plays the part of J. Wiley Gaul, an ex-tragedian. A new travesty on The Circus Girl, called The Museum Lady, is an added feature. It is played by Mathews and Bulger, Merri Osborn, and Jacques Kruger. A newcomer among the specialty performers is M. S. Whallen, a monologuist from the West. The other olioists are Eleanor Falk, comedienne; Meers Brothers, wire performers; Professor Leonidas and his cats and dogs, and Mary Arniotis, strong woman. On next Monday, May 10, the fiftieth performance of Gayest Manhattan will be celebrated. Mr. McConnell states that their souvenirs will contain no advertising matter whatever, and that their value, if purchased at retail, would exceed the price charged for the ticket.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Bessie Bonehill made her reappearance. She opened well, but was out of the bill for a couple of days in the middle of the week on account of illness. When she did sing, she made her usual big hit. George W. Leslie and Daisy Lovering made their vaudeville debut in a new sketch by Glen McDonough, called Just Like a Man. It tells a story of moving day with its trials and troubles, which in this case are of an amusing character. The hired girl has left suddenly, and the house is in a topsy turvy condition. The husband endeavors to straighten things out and makes matters worse. There are several amusing situations in the skit, and every advantage was taken of them by Mr. Leslie and Miss Lovering, who played with the skill which has made them favorites in the legitimate. Edmund Hayes and Emily Lytton appeared in a diverting little sketch called A French Marriage. It is an old piece brought strictly up to date. There is a dramatic story running through it, but the story is interrupted at every turn by slang expressions, which turns the tragedy into farce. Mr. Hayes and Miss Lytton were excellent in their parts and were assisted by a young man whose name was not on the programme. Mark Murphy appeared in his white dress suit and cracked several jokes which met with great favor. He also sang several new songs which were encored. Several brand new views were shown on the Biograph. They were taken at Fort Ethan Allen, Vermont, and show the United States Cavalry in various maneuvers. Conway and Leland, with their bicycle built for two and their acrobatic oddities, made a hit. Ray L. Royce gave impersonations of an old man, a youth, an old maid, and a little girl in short skirts. Each impersonation was skillfully done. The Brannigans made a decided hit in their bright dancing specialty. Carrie Ezier sang some lively songs in a pleasing way. The other performers on the bill were The Ryders, Meeker and Mack, Morrisey and Rich, Professor Otto H. Struck, Freeze Brothers, and the California Trio.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Several new bits of business and some bright lines were added to Mr. New York, Esq., last week, and the merry skit moved along very smoothly. The travesty on Tess of the D'Urbervilles is still the best thing in the piece, and Mabel Fenton deserves the greatest praise for her fine work in it. Charles J. Ross and Weber, Fields, Bernard, and Kelly give her excellent support. The scenes in which that great trio of Dutch comedians, Weber, Fields, and Bernard, figure invariably keep the house in roars. In last week's review of the first performance the name of W. T. Francis was omitted through a mistake. Mr. Francis is responsible for nearly all of the new music in the piece, and some of it is very catchy. A good olio preceded the burlesque as usual. Lewis and Ernest were seen in a good old-fashioned minstrel sketch, which made a hit. Josephine Sabel sang with her accustomed vivacity and vim, and won several hearty encores. Alburtis and Bartram juggled their clubs dexterously, and Douglas and Ford sang and danced pleasingly.

PLEASURE PALACE.—Harry Clay Blaney and his company of specialists appeared in A Boy Wanted and pleased large audiences throughout the week. Mr. Blaney was the life of the piece, and sang and danced his way through the three acts with great success. Nellie O'Neil and Lillie Sutherland did their great acrobatic dance, making their usual hit. Knox G. Wilson made a hit in his German specialty, playing some pleasing selections on the saxophone. Bryant and Saville extracted music from various instruments. Proto, the skirt dancer, posed prettily, and did some very difficult steps with considerable grace. Others who deserve mention are Claude Gillingwater, Laura Bennett, Allyn and Lingard, Frank Young, and Raymond Finlay. Henry Lee introduced several new characters in his impersonations. Dr. Parkhurst, Chauncey M. Depew, David B. Hill, and President McKinley, each appeared and had something to say. General Grant, both as soldier and citizen, aroused the enthusiasm of the audiences to a high pitch, and Mr. Lee's other impersonations met with hearty applause. Lumiere's Cinematograph continued its run.

PROCTOR'S.—Peter F. Dailey and his talented company repeated their Pleasure Palace success, presenting A Good Thing. The various specialties presented by Dailey, William Barry, Jr., Albert Denier, Ollie Evans, Charles J. Stine, Delia Stacey, Mattie Nichols, and Josie Donnelly all met with a favorable reception. The fun was never allowed to flag, and it is safe to say that the patrons of Proctor's never got a better bargain for their money than they did last week. The house olio was as good as usual. Joseph Reeves and Edward Lawall, who were associated with Frederick Paulding earlier in the season, introduced a new sketch called A Practical Joke, in which they sang solos and duets with piano and guitar accompaniments. Mr. Reeves also gave his very pleasing 'cello imitation. H. W. Tredenick made his vaudeville debut in a very original and peculiar act, in which he impersonated several prominent politicians and public men, showing how they would look in the ballet. The act is attractive on account of its novelty. Romer and Collette, assisted by their trick dog, presented He and She, in which "she" does all the talking. They also sang some lively songs, which were encored. Ed. Rogers proved himself an expert dancer and joke cracker. The Weston Sisters played some musical selections in pleasing fashion. Helen Tuissart sang well some ditties of the day, and Anita Cluss played some solos on the harp.

HAMMERSTEIN'S OLYMPIA.—Last week was a gala one here. For the first time since the establishment was opened every department of it was in full swing. The music hall, theatre, roof-garden, and concert hall were all open. Owing to the immense crowds of strangers in the city, every part of the building was packed on the first three nights of the week. In the music hall Mr. Hammerstein's extravaganza, In Great New York, continued its run, and George W. Monroe, Alice Rose, Lucille Sturges, and Dorothy Usner, and the other people in the cast, sang and danced in their merry way. Dan Leno finished the third week of his engagement and continued to sing the songs of his repertoire which have met with most favor. On Monday evening Leno had an experience he will not soon forget. The house was packed with soldiers and sightseers, and they either did not understand Leno, or did not care for his work. Right in the middle of his Shop-Walker song they began to hiss, and the comedian, seeing the uselessness of continuing, disappeared. He came out again after changing his costume and danced a clog, which was warmly applauded. Charles R. Sweet, the tramp pianist, caught the fancy of the house with his entertaining specialty, and had to respond to several hearty encores. W. H. Barber, the trick bicyclist, made a hit with his skillful riding and manipulation of the wheel. Galetti's monkey comedians continued to please, and Bonnie Lottie executed some pretty dance steps. A grand patriotic tableau, shown between the acts, aroused a good deal of enthusiasm. It was called "General Grant at the Battle of the Wilderness." A new march, by Oscar Hammerstein, was played during the tableau. It is called "The Shenandoah Battle March," and is quite catchy. The roof was well patronized in spite of the chilly weather. A good vaudeville programme was furnished by Charles R. Sweet, Bonnie Lottie, Van Auken, McPhee and Hill, the Newsboys' Quintette, a trained bear, and others.

TONY PASTOR'S.—Mr. Pastor and the members of his Spring road company did themselves proud by giving a splendid programme of specialties. Charles T. Ellis' fine tenor voice charmed the listeners with its sweet tones, and Mrs. Ellis balanced the sketch with some comic ditties. Watson and Hutchings, in their familiar but ever-welcome Dutch sketch, evoked roars of laughter. They were ably assisted by Ed. Edwards, a young comedian, who is rapidly coming to the front. Florrie West sang "John James O'Reilly" and her other songs with the archness for which she is famous. Florence Bindley won any number of encores with her bright act, in which she plays the bells, autoharp, saxophone, and other instruments with the skill of an expert. James F. Hoey has changed his monologue slightly since he was heard here last, and the laughs come in just where he expects them to. The Donovans and their dog story retain their popularity in spite of repetition. Pauline Cooke and May Clinton hit everything they aimed at with their rifles. John and Bertha Gleeson executed some very fancy dance steps of every possible variety, to continuous applause. Among the turns added to the regular company, that of James R. Adams and Becky Taylor deserves first mention on account of its novelty. The sketch is called After the Election, and gives Mr. Adams an opportunity to do his acrobatic tricks, which are out of the ordinary, and to introduce some genuine comedy tricks which are very diverting. He was ably assisted by Becky Taylor, whose eccentric make-up as the up to date old maid is extremely funny. Mr. Adams' stilt act and his trick of making a suit of clothes out of a few odds and ends were the special features of the sketch, which is lively and full of ginger. May Wentworth entertained with voice and piano excellently, and Bessie Searle sang negro melodies fairly well. Swan and Bambard knocked each other about in a reckless way. Collins and Wray presented a bright sketch, and Val Vino juggled in the good old stereotyped Japanese way.

KOSTER AND BIAL'S.—Several new jokes, songs, and bits of business were added to Gayest Manhattan last week by Mathews and Bulger, Merri Osborn, and the other stars, and the piece went better than ever. Saharet danced alone, and made as pronounced a hit as ever. Her agility is really remarkable. Fannie Leslie finished her engagement, and sang her "Jee Jee" song as jauntily as ever. Dainty Eleanor Falk sang some songs and danced very prettily. The new wire act of the Meers Brothers was warmly applauded. Arniotis, the strong woman, and Leonidas' dogs continued to make hits, and the Hungarian Band played soft music on the promenade.

ALL ABOUT THE GEEZER.

Joseph Herbert, who has been employed during the past season by Weber and Fields to write burlesques for the Broadway Music Hall, is no longer connected with that establishment. Of the four pieces written by Mr. Herbert, The Geezer was the most successful, and the proprietors of the music hall had arranged to send it on the road next season. Last week, however, Mr. Herbert informed Weber and Fields that the Geezer was his property, and that he was going to sell it. It was reported that he had really sold it to Donnelly and Girard. This was a great surprise to Weber and Fields, who felt that they ought to be in the deal somewhere. They were willing to do the right thing by Herbert, but they did not feel that he had any right to claim the ownership of the burlesque.

In speaking of the matter to a MIRROR man on Saturday, the managers said: "We engaged Mr. Herbert at a regular weekly salary to write for us. There was no contract, but we presumed that the work he did for us while on our salary list belonged to us. At any rate Herbert cannot dispose of the piece without our consent, as we certainly own the music and the title, and without them the rest of it will not be of much use. We want to deal fairly and squarely by Herbert, as we have done right along, but we are entitled to get some of the benefits of the Geezer's success, and we intend to have our rights."

The question is an interesting one as it stands, and the outcome will be watched with great interest.

A CLEVER CHARACTER SINGER.

JENNIE REYNOLDS.

A picture of Jennie Reynolds, the well-known character vocalist, is presented this week. Miss Reynolds in private life is known as Mrs. Mark Murphy. She is the wife of the smart little Irish comedian whose picture, in his wonderful dress suit, graced this column last week. Miss Reynolds has been with O'Dowd's Neighbors for the past season, and has decided to fill a number of vaudeville dates during the Spring and Summer.

Miss Reynolds was born in Cincinnati O. She made her debut with Murray and Murphy in Our Irish Visitors, playing the part of Mrs. Gilhooley. She then went into vaudeville and played dates until O'Dowd's Neighbors was produced by Mr. Murphy. In this successful farce-comedy she created the leading female role, that of the Widow Reilly, which she has since continued to play. One of her greatest successes was made in the part of Mrs. McFadden, in the burlesque Thrilby. In this piece she introduced several Irish songs, one of which, "McFadden's Debut," was especially written for her by Joseph Herbert. Some of her other song hits were "Bridget, the Spaniard," "O'Clancy's Quartette," and "I'm Waiting for Him To-Night," which tells the story of an irate wife who is watching for the return of her bibulous better half.

Miss Reynolds has a peculiar talent for the singing of Irish character songs. There are very few women on the stage who can do this properly, and Miss Reynolds is one of the few. She is a pretty woman, but never hesitates to make up for her part in order to get the best results from her work. She has a fine mezzo-soprano voice, thoroughly trained, and can sing sentimental ballads as well as character songs. She prefers the latter, however, as there seems to be more demand for them. She is certainly to be commended for her good sense in this matter, as it is much better to bring sunshine than shadow into people's lives.

BARONESS BLANC AS A ROOF STAR.

Baroness Blanc has decided to try her luck in vaudeville, and last week signed a contract with Oscar Hammerstein to do a turn on his roof garden. Her only previous appearance on the stage was in 1893, when she produced a play called Deception, at the Fifth Avenue Theatre. The feature of her new act will be the singing of Max Witt's song "My Little Circus Queen," in tights.

LEOLA MITCHELL RETURNS.

Leola Mitchell, "The Living Doll," returned from South Africa last Saturday, accompanied by her brother and manager, Harry Mitchell. Miss Mitchell left New York several months ago and went by way of London to Johannesburg, where she filled a successful engagement. She was ill for two weeks during her stay, but otherwise her trip was pleasant and profitable. On her way home she stopped in London and played at the Palace for two weeks, being unable to remain longer on account of her engagements in America. She will open at Koster and Bial's shortly, and will afterward fill engagements in Boston, Chicago, and other cities. She will return to England in the Fall, to fill a series of engagements already booked.

BENEFIT FOR MRS. BIRCH.

The widow of Billy Birch, the minstrel who died recently, will be tendered a benefit at Tony Pastor's on Sunday evening, May 9. A long list of volunteers will assist. The affair is under the auspices of the the New York Lodge of Elks. The committee in charge is composed of Tony Pastor, James J. Armstrong, Loney, Sam Tucker, F. D. Bryan, and Ike Rose.

THE GRANT PARADE BOOM.

The great parade in honor of General Grant, which occurred last Tuesday, proved a veritable boon to the vaudeville houses and music halls. Hammerstein's Olympia was thronged in every part on Monday and Tuesday evenings. The amount taken in for tickets alone on Monday night was $6,555, and the receipts of the refreshment department added materially to the grand total. Keith's, Proctor's, the Pleasure Palace, Koster and Bial's, Weber and Fields', and Pastor's were all crowded to the doors, and the various managers wore happy smiles.

CLARA MORRIS' VAUDEVILLE DEBUT.

The MIRROR stated exclusively several weeks ago that Clara Morris would enter the vaudeville ranks, and the daily papers have ever since made much of the "possibility" and "probability" of the truth of the statement. The cold facts, however, can be given to MIRROR readers again, exclusively, as contracts were signed yesterday between W. J. Gilmore, of Gilmore's Auditorium, Philadelphia, and Robert Grau, by which the greatest of emotional actresses will head the vaudeville bill there next week. Mr. Gilmore has just had a brilliant success at his theatre with Pauline Hall and a special vaudeville company organized by Mr. Grau, which did an enormous business against the circus. The Clara Morris engagement must be recorded as a remarkable one for vaudeville.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

NOTICE TO ATTRACTIONS.

Clifford's Gaiety Theatre

WASHINGTON ST., Between CLARK and LA SALLE, CHICAGO, ILL.

Handsomest Theatre in the West. Located in the Heart of the City, in Front of City Hall.

Is to be operated as a Combination House. Managers of First-Class Attractions write for time.

Clifford's Gaiety was opened December 10, 1896, by the David Henderson Comic Opera Company, and has since been run as the home of first-class burlesque and comic opera. It has a large seating capacity, has he'd $711.00 without crowding to the walls, and has a strong hold on the best element of theatre goers.

First-Class Comic Operas, Burlesques, Farce-Comedies, Melodramas and Vaudeville Combinations will be Booked.

WRITE EARLY.

The stage has modern improvements, and is sixty feet to the gridirons. Almost any size scenery can be used. The house is at present stocked with the usual scenery. None but the very best attractions need apply for time. No one represents this theatre but myself; so address

HARRY CLIFFORD,

Sole Manager, CLIFFORD'S GAIETY, CHICAGO, ILL.

Summer Combinations can write this Season as the house is so constructed as to admit of the roof being thrown open and good ventilation obtained. Time open after May 16. Photographs of the Gaiety may be seen at Joseph F. Vion's, 42 W. 30th St.

Managers of Burlesque and Vaudeville Organizations,

ATTENTION.

CLIFFORD'S SAVOY THEATRE

Is to be the name of the new amusement palace to be erected on State Street, Chicago, Ill., one block north of Hopkins' Theatre.

This is acknowledged to be the best location in the city for a theatre, being directly in front of Siegel & Cooper's, and within 100 feet of the Elevated Railroad Loop station.

$250,000

has been paid for the lot alone, and a fitting edifice is to be erected. It is expected that the SAVOY will be open on August 15th. Write for time to

HARRY CLIFFORD, SOLE MANAGER, CLIFFORD'S GAIETY THEATRE, CHICAGO, ILL.

THE ACTORS' FUND BENEFIT.

The proposed entertainment for the benefit of the Actors' Fund of America, to be given at Koster and Bial's Music Hall on Sunday evening May 16, will certainly be the most stupendous and successful affair of this nature that has ever taken place in New York. The management is already inundated with applications for places in the programme. Never before has there been such a prompt, generous and unstinted offer of assistance by so many of the foremost vaudeville stars. Over two hundred volunteers have thus far made formal tender of their services, and this vast army is being augmented by every mail. It is safe to say that such a bewildering and colossal collection of genuinely talented people was never before enlisted in behalf of this worthy charity. How to arrange the programme so that the best results may be obtained and as many as possible permitted to appear is one of the problems that Mr. McConnell is deep in the solution of. It is proposed to begin the performance at 7:30 o'clock sharp and run until midnight. The demand for boxes and seats is already far in excess of the figures set by the most hopeful enthusiasts, and the financial returns will undoubtedly eclipse all records made at previous Actors' Fund benefits.

LONDON OFFICES OPENED.

Leo L. Levin, the partner of Robert Grau, has cabled from London to Mr. Grau that the offices have been located at 29 Wellington Street, Strand, and also the information that The Russell Brothers and Bennett and Kent had been booked in London for an immediate opening. In a letter received by Grau yesterday Mr. Levin states that the offices were crowded at the time of writing, though only open three days. Negotiations are in order through Ted D. Marks for a Paris branch. Another letter received from Mr. Levin states that Wilson and Waring opened on April 20 and made a tremendous hit. Since their opening he has had innumerable offers of time for them. Will H. Fox, before leaving London, made arrangements to have his American booking done by Grau and Levin. This firm will probably cause the London agents some uneasiness before long by the introduction of brisk American methods.

BELLE STEWART MARRIED.

Belle Stewart, of the Stewart Sisters, popular comediennes, and Al. H. Fields, of Fields and Lewis, comedians, were married on April 22 at St. Louis, Mo. Johnnie Carroll and May Stewart were the witnesses. Both parties to the contract are well known and popular in and out of the profession, and they have received any number of congratulations. They are spending the honeymoon in Chicago, both teams being at the Gayety Theatre, in that city.

VAUDEVILLE JOTTINGS.

Ramsay Morris has written a sketch called Fifteen Minutes for Rolin Carter and Charles Church, of May Irwin's company. They will present it at the vaudeville houses during the Summer.

Mabel Macklyn, who calls herself the Red Soubrette, and whose turn is described by Mr. Price as "sultry," is filling a special engagement at the Pleasure Palace this week.

Bert Coote, supported by Julie Kingsley, will be the star of the bill at Keith's Union Square Theatre next week.

Felix Morris will be assisted by Frederick A. Thomson when he makes his vaudeville debut at Keith's.

A special room for bicycles has been provided at Proctor's Twenty-third Street Theatre.

George K. Fortescue's new burlesque sketch, The Girl from Hoboken, written for him by Arthur Denier, was produced at the Grand Opera House, Washington, D. C., on April 19. The skit is novel and bright, and Mr. Fortescue made a big hit in it.

Mildred Harriman is at the Alhambra, Milwaukee, this week.

The mother of Alvido, the vaudeville performer, died at Galesburg, Ill., on April 20.

Kittie Mitchell, the dainty and clever comedienne, will sail for Europe on the *St. Louis* May 12. After a brief tour of the Continent she will go to London, to begin an engagement at the Syndicate halls early in July.

The Sanford Trio is on the high road to success. They made a pronounced hit during a recent engagement at the Brooklyn Music Hall.

Sydney Grant and Miss Norton will spend their Summer vacation in Europe. They sail this week for London, and will later on visit Paris and the other big cities on the Continent. Miss Norton has been ill for some weeks past, but is now almost entirely well.

John Jennings, who is playing in The Heart of Maryland, may spend next season in vaudeville, doing a repertoire of old one act plays.

Lizzie B. Raymond has sued Oscar Hammerstein for three weeks' salary. She was to have opened last week, but owing to a disagreement about the hour at which she was to appear the engagement was canceled.

The Doré Brothers' annual concert at Chickering Hall on Friday evening last was a great success. Among those who appeared were: F. Wilbur Hill, banjoist, and Archie Gunn, singing comedian.

B. F. Keith has won his suit against the McElfatricks, and has secured judgment for $1,308.13. The suit was the outcome of a dispute over some work done by the architects on Keith's Boston theatre.

The Cherry Sisters, in a letter to THE MIRROR, say they have been annoyed by notes published from time to time connecting their names with that of Ballard the Bard. They do not wish to be the subjects of jests, they say, and appeal to the public solely on their merits.

W. E. Ritchie sailed for London on Saturday last to fill engagements at the London halls, under the management of Alfred Aarons. He will return in September to begin his second season with In Gay New York.

Emilie Edwards has closed a sixteen weeks' engagement with Merritt and Davis, and is now at Proctor's, in this city. Mr. Merritt has written a letter for Miss Edwards, in which he characterizes her act as the neatest and best of its kind he has ever seen.

George M. McCarthy is writing sketches for two well-known vaudeville combinations. The titles will be announced as soon as copyrights are obtained.

Charles Dickson will leave The Girl from Paris on Saturday evening and will immediately begin preparations for a season of several weeks in vaudeville with his wife, Lillian Burkhart. He will present, among other things, A Man About Town, by Stanislaus Stange; A Dish of Dainties, and Miss M. D.

The Victorean Era Industrial Exposition will be held at Toronto, Canada, from August 30 to September 11. H. Percy Hill has been engaged as Amusement Director, this being his eighth season in this capacity.

Nicholls and Martell returned early last week from Buffalo, where they were booked at Gibbs' Music Hall. The proprietor, Miss Nicholls states, insisted that she should appear in a "Silly Dinner" burlesque, and that she should stop at his hotel, connected with the hall. Upon her refusal he declared the engagement canceled.

The Electric Comedy Four, Kerr, Westman, Kerr, and Chalfant, appeared with success at the Policemen's benefit at the Exposition Hall, St. Louis, last week. This was their fourth engagement in St. Louis this season. They have eleven weeks booked for the Spring and Summer.

James Thornton, who will sail for London on May 15, will be tendered a banquet by his friends previous to his departure. Elaborate preparations are being made for the event, which promises to be a memorable one.

Kenneth Lee, author of A Quiet Evening At Home, When Two Hearts Are Won, and other sketches,

Wanted, Burlesque Shows for May 2, 9, 16, 23; Also Wanted, for NEXT SEASON,

Burlesque, Minstrel, Vaudeville and Farce-Comedy Combinations for

CLIFFORD'S GAIETY THEATRE,

The handsomest playhouse in Chicago, opposite the City Hall; 2 Shows Daily. Prices, 10 to 75c.

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WILL PLAY THIS AND NEXT SEASON VAUDEVILLE COMBINATIONS ONLY AND HEAD LINERS. NEXT SEASON ALL OPEN. TWO SHOWS DAILY. Prices, 15, 25 and 50 cents. SCHILLER SPECIALTY COMPANY, Lessees.

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Pianist and Musical Director,

Composer of "Grace O'Moore," "My Little Circus Queen," and other hits.

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has been commissioned by Clara Morris to write the sketch in which she will make her appearance in vaudeville.

The officers of the English warship *Talbot* and the French warship *Fulton* occupied boxes at the Pleasure Palace on Monday evening of last week.

Last week Neil and Stella Litchfield concluded a two weeks' return engagement at the Fourteenth Street Theatre, St. Louis, making five weeks in the same house since Feb. 7.

Leonidas, the professor of dog- and cat-ology at Koster and Bial's, is mourning the loss of a very valuable member of his troupe, Max, the clown dog, which is the star of the show.

Albert Bial is recovering rapidly, and expects to be about again in a week or two.

The lease of the Broadway Music Hall held by Weber and Fields has three years yet to run, and the probabilities are that they will remain just where they are, all rumors to the contrary notwithstanding.

Lee Richardson, the well-known bicyclist, who has been ill for some time past in England, will return to America as soon as he is able to undertake the voyage.

Some swindlers advertised a high-class vaudeville show to be given at Turn Hall, Stapleton, Staten Island, on April 24, and succeeded in raking in the money of 300 guileless residents of the town. They skipped away with the receipts, leaving the performers, two women and eight men, to the tender mercies of the audience. They did not give any performance, and had to be escorted to the cars by the police.

Carroll Johnson was unable to appear at Keith's Union Square Theatre last week, owing to the sudden death of his mother at Elizabeth, N. J. The sympathy of a large circle of friends is with him in his bereavement.

William Friend has joined the vaudeville company which is presenting A Pantomime Rehearsal.

Jaguaima, the swordswoman, was defeated by Orloffsky last week in a plume-cutting match. She claims that she was not fairly treated, and is anxious to meet Orloffsky again in a match for points.

W. S. Cole's new vaudeville company will start on the road shortly. It includes Cole and Cole, Hughes and Hughes, Sisters Carmen, Gilroy Brothers, Mamie Hall, Lina Mae Crews, J. Berlin Fulton, Gene Hughes, Frank W. Cole, La Petite Thelma, Anna Winter, Michael Nagle, and G. Foster Moore.

Max S. Witt, composer of "Grace O'Moore," and Maurice E. McLoughlin, author of "Parlor Sofa Politics," are working on two songs which they expect will be big hits. They will be published by Joseph W. Stern and Co.

Gertie Gilson made quite a go of a song called "My Girl is a Winner" at the Gaiety in Chicago last week. It was worked up in a novel manner, and is destined to become popular.

Zelma Rawlston made a big hit at the festival in Augusta, Ga., last week.

Ben Harris, a young man who recently opened an agency in Chicago, seems to be making great headway. He is handling the affairs of many prominent performers, among the number being Peter Dailey, Laura Biggar, and Bert Haverly, and others.

An immense bust of Grant, surrounded by electric lights, ornamented the space between the doors of Hammerstein's Olympia last week. It was made of plaster, and was at least twenty-five feet high.

Dan Leno was tendered a reception on Sunday evening last by W. H. Henderson at his residence on East Twenty-first Street.

Some of Jennie Reynolds' recent song hits have been "The Concert Hall Singer," "Murphy's Phonograph," and "A Picture of My Best Girl." She has booked a number of good engagements through Robert Grau.

The Loretta, necromancers and shadowists, closed their season at the Bijou Theatre, Boston, and will spend the Summer at Owego, N. Y.

Ella Gertrude Gustam, the bird warbler, appeared at a concert in Madison Square Garden Concert Hall on last Wednesday evening.

Saharet, the dancer, who has had such phenomenal success at Koster and Bial's, will remain there until May 29. She will sail for London early in June, to fill her engagements, and will return to New York in the Fall. She has not decided which of many offers to accept for next season.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The Masonic Temple Roof Theatre will open May 16 with a bill that will be a surprise in more ways than one. Some time ago it was almost a settled fact that opera would be the forthcoming policy of this superb resort, but after considering the matter an entirely different scheme has been perfected, and when the doors are thrown open to the public it is an assured fact they will find themselves in a very inviting place surrounded with plenty of high-class music hall features, "different from the rest." Sosman and Landis, who have had such a prosperous season with the Pike Theatre, Cincinnati, are still the lessees of the Masonic Temple Roof Theatre, and by next season they will also be in possession of other important theatrical properties; they have been remarkably successful, and their careful judgment is responsible for it. This season a radical change will be made in the Temple, and a great deal more money will be spent for talent, as nothing but the best will be signed. Without a doubt, the season will be a very profitable one. Messrs. Sosman and Landis have also purchased the famous Cinematograph complete, and it will form a part of the bill. Such people as Marie Dressler, Rachel Walker, Harry Atkinson, John Rice, and Sallie Cohen, Pauline Hall, Al. Wilson, and Fanny Bloodgood are among the head liners for the first three weeks. With these people and the double orchestra, nothing but the best results may be expected.

Although it has been retained longer than any other feature in the history of the Hopkins entertainment, the Biograph continues to prove fruitful of interest and instructive novelty. At the head of the olio are those clever comedy producers, McAvoy and May, who are making a hit; Maxwell and Simpson, song illustrators, return with picturesque novelties; Baron von Prittzwitz Palm, the lightning oil painter, gives an artistic performance; The Nawns are playing a return engagement, and the list also includes the Four Luciers, George E. Austin, Marie Moresque. The Chicago Ladies' Military Band and the Stock co. are giving a finished performance of Belasco's play, The Charity Ball. Col. Hopkins' combination programmes are still meeting with great favor, the business being very large throughout the season thus far.

Schiller: Manager John Cort continues to make up companies superior to those previously offered, and in selecting this week's bill he has again been successful. The three Hawthorne Sisters play their final engagement in Chicago, and are being most favorably received; they look pretty and sing well. The finale of their act is charmingly done, and is very effective and original. Louise Willis Hepner made another hit. A voice such as hers is seldom heard on the vaudeville stage; her appearance was the signal for a very hearty ovation. Rieley, Templeton and Rieley introduce a neat singing and dancing turn that meets with favor, the yodeling of James Rieley being particularly good. The Deltorellis, Frobel and Ruge: The Two Kidds, Lavender and Thompson, and the Amet Magniscope furnished the balance of the entertainment.

Clifford's Gaiety: Fields and Lewis' vaudevilles are the attraction, and within the ranks of this co. there is considerable excellent material. Fields and Lewis are by far the brightest pair of talking comedians of the season. Swift and Chase are among the best of musical teams. Belle and May Stewart never fail to make a hit, and it is doubtful if there is a better duo of comediennes before the public. Mitchell and Jess, Florence Townsend, Bush and Brace-Seigfried, Tom Doyle, all have very catchy specialties. Adolf Engel and Gustav Luders will produce at this house, commencing May 9, a new burlesque which is called The New Babylon. A strong co. has been engaged. Among the principals are Marie de Campi, Beatrice McKenzie, Lulu Walters, Dave De Wolf, Harry Cashman, and Obie Thayer. The chorus includes a bevy of young women, and by the above mentioned date everything will be in readiness for the production.

Haymarket: An exceptionally good co. of specialty people are on the boards of this theatre, which includes The Cohans, Carrie Scott, Alice Raymond, Mathews and Harris, La Belle Carmen, Charles A. Loder, Agnes Atherton, The Blondells, Andy and Flora McKee, Ed and Josie Evans, the Geller Troupe, Fish and Quigg, and Hadj Lissick.

Chicago Opera House: Two old time minstrel boys are on the bill this week, Billy Rice and Edward M. Kayne. Chiquita is as popular as when she first arrived; Laura Dainty, Johnson, Davenport, and Lorella, Smith and Champion, James Richmond Glenroy, Signor Drawee, La Violetta, and Jules, Kusel, Oscar Hall, Burt Jordan, Wills and Barron, Harry Fitzgerald, Warren and Howard, Daniels and McCole, and Lulu Thies, make up the list of entertainers this week.

Olympic: A lengthy and very attractive bill is offered by Manager Castle, and as usual the business is large, with such favorites as Ezra Kendall, Pat Reilly, Flynn and Walker, Emmons, Emerson and Emmons, Lawrence and Harrington, Cain and Mack, Annie Laughlin, Prince Kokin, Blanche Newcomb, Mlle. Mignonette, La Moyne Brothers, Dudley Prescott, Attie Spencer, and a very clever trio, Reese, Swan and Williams.

Sam T. Jack's Opera House: Karina, the saucy Parisienne, continues to be an immense drawing card; she has been at this house for the past five weeks, and the business has increased weekly. Manager Jack knows what his patrons want, and they always get it. Two well written burlesques introduce Bob von Osten and a number of other funny fellows assisting in the entertainment.

Straight variety bills are being presented at the Imperial, Royal, and Orpheus Music Halls.

Isabelle Urquhart, assisted by Sidney Wilmer and Walter Vincent, made a hit at the Chicago Opera House last week; their skit In Durance Vile, which was written by Wilmer and Vincent, gives this talented trio a splendid opportunity.

Barney Fagan and Billy Emerson will be at the head of a big minstrel, vaudeville, and burlesque co., which opens early in June at the handsome new theatre, Clifford's Gaiety.

One of the most enterprising young managers is Harry B. Clifford, who not only built the house which bears his name but is about to build another on the site of the old Kohl and Middleton Museum on State Street. It is expected that the new house will be ready early this Fall. Mr. Clifford will spare no expense in the construction. The name of the house will be Clifford's Savoy. HARRY EARL.

PHILADELPHIA, PA.—The season at our vaudeville theatres is rapidly coming to a close. Baseball and out-door amusements a great opposition, the declining receipts and lack of attractions on the road, are the principal reasons for the shortness of the season.

The Merry World Burlesque co. was stranded in this city last week; Manager Gilmore advanced railroad fares, printing, etc., several weeks' salary being due them on their arrival in this city. They played until the Saturday matinee, and knowing that the manager had left town and they would not be paid, concluded to quit, so the Auditorium was in darkness afternoon and evening of April 24. Manager Gilmore holds the scenery and costumes for money advanced.

Pauline Hall's Vaudeville organization closed a brilliant engagement at the Auditorium, May 1, and certainly is entitled to the credit of attracting the best class of patrons with a programme of exceptional merit, every member of the co. being a first-class artist. This week Tony Pastor and his own co. are the cards at the Auditorium. Mr. and Mrs. Charles Ellis, Florrie West, Harry Atkinson, John and Bertha Gleeson, Swan and Bambard, Harrigan, Cooke and Clinton, Watson Hutchings and Edwards, and the Donovans complete the combination.

Thomas J. Reilly, for many years the press agent of the Lyceum Theatre, and well known in the theatrical profession for his many acts of kindness and liberality, died suddenly of heart failure April 26, leaving a wife and family, who deserve the remembrance of the variety people in a substantial manner.

The Bijou Theatre is one of the few places of amusement that is not affected by the circus, bicycles, or weather. At every performance for the past year this popular resort has been crowded, and the weekly change of attractions continues to merit public approbation. The Five Castilians in A Game of Wits, Mark Murphy, The Biograph, The Sidmans, Snow Family, Dean and Jose, French Troupe of Acrobatic and Trick Cyclists, Polk and Kollins, Ammons-Clerise Trio, Folly Trio, Martie O'Neill, Roy L. Royce, and Frank Whitman, the attractive programme.

Last week of the season at the Trocadero Theatre, Rose Sydell's London Belles Burlesque co. the attraction. This house has done fairly well and is recognized as one of our permanent theatres.

Boston Howard Athenæum co. is at the Lyceum for week, with a good show and fair business.

Lester and Williams' Me and Jack co. hold the week at the Arch Street, the comedians Lester and Williams, Matt Gallagher and olio co. in fair programme. This is likely to be the last week of the season, and Manager Tressi, aided by George C. Francis as business manager, deserves credit for bringing this theatre into prominence. They are now making preparations for the Fall season.

The Forepaugh and Sells Brothers' Circus, aided by good weather, did well last week.

Flynn's London Gaiety Girls closed their season here May 1.

Dave Foy, the well-known minstrel comedian, is at the Dime Museum, enacting The Old Clockmaker.

John T. Sullivan is one of the features at the Bijou for week of May 10. S. FERNBERGER.

BOSTON, MASS.—Pauline Hall leads the card at Keith's this week, and makes her first vaudeville appearance in this city. The Biograph continues, and Papinta stays for another week. The prose poets of Boston are doing their best in her praise, and the result is startling. The rest of the bill is made up of the Frenz Family, McIntyre and Heath, the Royal Hand-bell Ringers, Gilbert and Goldig, the Olympia Quartette, Frencelli and Lewis, Stanley and Jackson, the Brannigans, Satsuma, John E. Drew, Baldwin and Daly, Williams and Tucker, Professor Walter Deaves, and Cal Stewart.

The Power of the Press is the play of the week at the Grand Opera House, and the Cinematographe remains. The vaudeville presents Mackie and Walker, Josie De Witt, Albertons and Bastran, and Nettie de Coursey. The Guv'nor will be the next revival.

Katharine Rober in Moths of Society is at the New Grand this week. The vaudeville bill gives the Acmeograph, Josie Harvey, Sheehan and Sheehan, Margaret Rosa, Union Male Quartette, Wallace, John Weber, Lizzie Clifford, and others.

Violet Mascotte's Burlesquers are at the Howard this week. The house olio introduces Hope Booth, the Rossow Brothers, Cavor and Herbert, Emma Cavus, Thomas E. Glynn, Antoinette Cyr, Kate Hope, Marie de Rossette, Professor Schlam, Chalk Saunders, Robert T. Tyrrell, and the Howard Comedy Three.

Dave Marion's Extravaganza co. at the Palace introduces Hastings and Marion, James Bernard, the Fremonts, Fanny Vedder, and Van Leer and Barton.

Major Mite is in his last week at the Zoo, and the season at this novel place of amusement will soon close. It will be turned into a tent show for the Summer to tour New England.

The Wood Sisters' Extravaganza co. is at the Lyceum this week, presenting two burlesques, and introducing in the olio Wood Sisters, Harry Pleon, Mlle. Raye, Scanlon and Stevens, Lamont and Love, Ward and Brown, and Lucier and Greve.

At Austin and Stone's the vaudeville bill is given by Ishmael, Emma Lynden, Frank and Nellie Howe, Matt Gallagher and Abby Lamro, Fred Valmore, Willard and Browne, Helen St. Clair, Charland and Seares, Gus Mills, the Micado Sisters, Lolo and Sylvano, our Jeannette, Minnie Downing, Joyce and Phipps, and Tom Haverly.

In the bill at the Nickelodeon Lotta Nelson's Female Minstrels introduce Lotta Nelson, Nellie Buckley, Cora Armstrong, Gladys Richards, Harry Devine, Tommy Gannon, Osborne and Imhof, the Blake Sisters, and others. JAY BENTON.

PROVIDENCE, R. I.—Joseph Oppenheimer's Zero co. played a return engagement at the Westminster 26-1, and did a good business. The olio included several good specialties, the most noteworthy being the character impersonations by Harry Le Clair, and the singing and dancing by the Monroe Sisters. Others in the bill were M. Florence Edwards in electrical dances, Topack and Steele, Boyce and Black, and Jim Curran. Weber's Olympia co. 3-8.——The Victor V. Vass Vaudevilles, under the management of Frank Connors, have been playing the small towns of Massachusetts and Rhode Island, to very small business. In the co. are Burke Brothers, late of Edward Harrigan's co.; James E. McElroy, Selby and West, James Snurl, Raymond and Vance, Dan Hall, V. V. Vass, Jenette Rally, Dave Mack, Clover Quartette, J. J. Gaffney, and Everett Kepmton.
H. C. RIPLEY.

JERSEY CITY, N. J.—One of the best co.'s of the season opened at the Bon Ton Theatre 26-May 1—the Imro Fox All-Star co. Each act is good, and the performances gave the best of satisfaction. The opening stand was made in this city, and the people on the bill are Flatow and Dunn, comedy acrobats; Bernard Dyllyn, Mulvey and Inman, Richard Pitrot, Maud Raymond, who has a novel method of singing to an old man in one of the boxes; Imro Fox, and the Rogers Brothers; the performance concludes with the Shadowgraphe; business has been good. Zero co. 3-8.

Florence Bindley, of Tony Pastor's co., appeared at the Anchor Athletic Club performance here 26, and was warmly received in her clever musical specialty.

Gus Hill's Novelties closed season here 24.

The Elks gave a theatre party at the Bon Ton 28 as a compliment to Bro. Imro Fox.

George Clarke, who is to manage Salter's Casino when it opens for the season, May 30, is on the ground daily preparing for the opening.

The Bon Ton Theatre will keep open until May 30.

Lottie West Symonds is filling Maude Raymond's place at the daily matinees given at the Bon Ton Theatre by Imro Fox's co.; Miss Raymond's voice is in poor condition, and two performances a day are too much for her, so she only appears at the night show. WALTER C. SMITH.

GRAND RAPIDS, MICH.—Smith's (Will Smith, manager): Manager Smith is doing a very fair business, and is presenting attractions that are superior to those formerly played here. The present week introduces Flood Brothers, Kole and Oretto, The Selles Varieties, The Clarks, and Lester and Walker, all of whom are received with favor.

NEWARK, N. J.—Waldmann's Opera House (Fred. Waldmann, manager): The Boston Howard Athenæum co. furnished good show 26-1. The Silly Dinner, with Lottie Mortimer, was the closing feature; business satisfactory 26-1. Bohemian Burlesquers 3-8. White Crook. ITEM: G. H. Harris, at present with the Boston Athenæum, during the Summer will represent Robert Fulgora: Mr. Fulgora is booking time for four companies next season. They are Hopkins Trans-Oceanics (Eastern and Western), Tom Nawn in In Shantytown, and a spectacular melodrama called Old Money Bags. Howard Athenæum co. closes here 1.

CINCINNATI, O.—The only vaudeville theatre open 2-7 is the Pike, and that will be its closing week. In honor of the occasion a stupendous bill will be put before the people. Marie Dressler in her burlesque Tess of the Vaudevilles, and Lew Dockstader are the leaders. Clivette, the Marco Twins, Giguere and Boyer, Duryea and Mountford, and Waterbury Brothers, and Tenny, with the wonderful Cinematograph, complete the programme. The Pike, as has often been stated, has been the theatrical wonder of the local season. Here's to its equal success next Fall. W. S.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): An excellent bill La Fiesta week tested the capacity of the house to its utmost. Lillie Laurel made a pronounced hit, and Werner and Rieder and Murphy and Raymond were favorably received, while Johnny and Emma Ray are as popular as ever. Arriving artists 26: A. L. Guille, Kronemann, Evans and Videcq.

ST. PAUL, MINN.—The Palm Garden (A. Weinholzer, proprietor) is doing a large business. A good programme was presented by male performers only week April 26-1; entertainers are Joe Burgess, Bob Groh, Billy Pitts, Charles F. Marston, Fred Pegley. Closed 24.

Oscan Tankenoff, manager of the Palace, presents a good bill week April 25-1; entertainers are Messrs. Kingston, Sheppard, Burnham, Parker, and Steele to good business.——The Straka Ladies' Orchestra continues to draw a large attendance at Straka's Tivoli Concert Hall week 25-May 1.——The city officials have put a ban upon female performers appearing at the halls here.

ASTORIA, ORE.—Lenore Concert Hall (Aug. Erickson, manager): Charles Glidden, Carrie Winchell, and the Vernon Sisters were the attraction week of 19. They continue week of 26 with the addition of Maud Lloyd, vocalist.

BALTIMORE, MD.—A good bill is presented at the Auditorium Music Hall. Bert Coate, assisted by Julie Kingsley, played A Supper for Two. He was very amusing, and Miss Kingsley rendered capable assistance. Kate Davis did some clever character work, Witter Peabody, the boy soprano; Stanley Whitney, piano monologuist; Smith and Campbell, and Kittie Mitchell contributed their full share to the entertainment. J. Barton's Key's Kodac Opera co. presented the Kodac Faust next week. Fred Hallen and Mollie Fuller, Frederick Paulding and co. will be included in the selected vaudeville bill.

ERIE, PA.—Girard Theatre (Joseph E. Girard, proprietor): Twentieth Century Sports, Burlesque and Specialty co., Edward Mozart, manager, has entertained large audiences week of April 26. Girard Theatre will close for the Summer.

BUTTE, MONT.—The Casino Theatre, (J. P. Kenney, manager): The bill includes eleven new stars. Crimmins and Gore, who are the feature of the show, will appear in a novelty called Scenes at a Depot. Among the new performers are Helen Reynolds, the Three Hartwell Sisters, Earl and Hampton, Fred Hilton, Ida Miller, Miss Dewey, Franklin Bell, and Jessie Reed. Dan Crimmins has secured J. L. Fielding as amusement director.

VAUDEVILLE PERFORMERS' DATES.

Austin, Geo. E.—Hopkins', Chicago, 3-8.
Atherton, Agnes—Haymarket, Chicago, 3-8.
Amith and Champion—Op. Hse., Chicago, 3-8.
Adair, Grace—Orpheus, Chicago, 3-8.
Alberta, Laura—Lima, Ohio, 10-15.
Bigger and Dreher—Proctor's, N. Y., 3-8.
Beachan and Dekin—Proctor's, N. Y., 3-8.
Barr and Evans—Pastor's, N. Y., 3-8.
Britton, Eveline—Pastor's, N. Y., 3-8.
Blondells, The—Haymarket, Chicago, 3-8.
Beach and Vincent—Orpheus, Chicago, 3-8.
Baker and Lynn—Orpheus, Chicago, 3-8.
Barnes and Sisson—Op. Hse., Chicago, 3-8, Haymarket, Chicago, 10-15.
Bindley, Florence—Auditorium, Philadelphia, 3-8.
Carlin and Clark—Bijou, Philadelphia, 3-8.
Castilians, The—Bijou, Philadelphia, 3-8.
Cook and Clinton—Auditorium, Philadelphia, 3-8.
Carmanelli and Lucille—Orpheus, Chicago, 3-8.
Cohans, Four—Haymarket, Chicago, 3-8, Keith's N. Y., 10-15.
Coote and Kingsley—Auditorium, Baltimore, 3-8.
Conroy and McFadden—Keith's, N. Y., 3-8.
Crane Brothers—Keith's, N. Y., 3-8.
Cross and Holden—Pastor's, N. Y., 3-8.
Chappelle Sisters—Auditorium, Montreal, 3-8, Bijou, Toronto, 10-15.
Carmen, La Belle—Haymarket, Chicago, 3-8.
Chiquita—Opera House, Chicago, 3-8.
Cain and Mack—Olympia, Chicago, 3-8.
Drawee—Op. Hse., Chicago, 3-8.
Duncan, A. O.—Minneapolis, 2-5-May 1, N. Y., 3-8.
Donovans, The—Auditorium, Philadelphia, 3-8.
Diamond Comedy Four—Polis, New Haven, Conn., 3-8.
Douglas and Ford—Weber and Fields, N. Y., 3-8.
Dettorrellis, The—Schiller, Chicago, 3-8.
Dainty, Laura—Op. Hse., Chicago, 3-8.
Daniels and McCall—Op. Hse., Chicago, 3-8.
Dean and Jose—Bijou, Philadelphia, 3-8.
Eckert and Heck—Music Hall, Nashville, 3-10.
Evans, Ed and Josie—Haymarket, Chicago, 3-8.
Emmons Trio—Olympia, Chicago, 3-8.
Ellis, Mr. and Mrs. Chas.—Auditorium, Philadelphia, 3-8.
Forrester and Floyd—Proctor's, N. Y., 3-8.
Fletcher and Pigman—Auditorium, Philadelphia, 10-17.
Frey and Fields—Waterbury, Conn., 3-10, Music Hall, Brooklyn, 10-15.
Fox, Will H.—Pastor's, N. Y., 3-8.
Frobel and Ruge—Schiller, Chicago, 3-8.
Fish and Quigg—Haymarket, Chicago, 3-8.
Fitzgerald, Harry—Op. Hse., Chicago, 3-8.
Flynn and Walker—Olympia, Chicago, 3-8.
French Troupe—Bijou, Philadelphia, 3-8.
Golden Gate Quartette—Proctor's, N. Y., 3-8.
Gloss, The—Alhambra, Milwaukee, 2-8.
Geller Troupe—Haymarket, Chicago, 3-8.
Garrison, Jules and Ella—Orpheus, Chicago, 3-8.
Gyles, Katherine—Hagan, St. Louis, 3-8, Olympic, Chicago, 10-15.
Glenroy, James Richmond, Op. Hse., Chicago, 3-8.
Gleeson, John and Bertha—Auditorium, Philadelphia, 3-8.
Hayes and Lytton—Keith's, N. Y., 3-8.
Hawthorne Sisters—Schiller, Chicago, 3-8.
Harriman, Mildred—Alhambra, Milwaukee, 2-8.
Harrigan, Edward—Proctor's, N. Y., 3-8.
Heath and Silbor—Proctor's, N. Y., 3-8.
Huested and Coakley—Proctor's, N. Y., 3-8.
Huke, Freddie—Pastor's, N. Y., 3-8.
Harrigan—Weber and Fields, N. Y., 3-8.
Hepner, Louise Willis—Schiller, Chicago, 3-8.
Hoey, Jas. F.—Pastor's, N. Y., 26-May 8.
Horwitz and Bowers—Academy, Milwaukee, 3-9.
Hall, Oscar—Op. Hse., Chicago, 3-8.
Johnson, Carroll—Keith's, N. Y., 3-8.
Johnson, Davenport and Lorella—Op. Hse., Chicago, 3-8.
Jordan, Burt—Haymarket, Chicago, 3-8.
Karma—Jack's, Chicago, 3-8.
Kokin, Prince—Olympic, Chicago, 3-8.
Kendall, Ezra—Olympic, Chicago, 3-8.
Kidds, Two—Schiller, Chicago, 3-8.
King and Stange—Pastor's, N. Y., 3-8.
Lee, Henry—Proctor's, N. Y., 3-8.
Laughlin, Anna—Olympic, Chicago, 3-8.
Luciers, Four—Hopkins', Chicago, 3-8.
Lavender and Thompson—Schiller, Chicago, 3-8.
Loder, Chas. A.—Haymarket, Chicago, 3-8.
Lissick, Hadj—Haymarket, Chicago, 3-8.
Lawrence and Harrington—Olympic, Chicago, 3-8.
Le Moyne Bros.—Olympic, Chicago, 3-8.
Leno, Dan—Olympia, N. Y.—Indefinite.
Leslie and Lovering—Bijou, Philadelphia, 3-8.
Mazuz and Mazette—Keith's, N. Y., 3-8.
McDonough Trio—Keith's, N. Y., 3-8.
McCarthy, John and Nellie—Pastor's, N. Y., 3-8.
McAvoy and May—Hopkins', Chicago, 3-8.
Maxwell and Simpson—Hopkins', Chicago, 3-8.
Moresque, Marie—Hopkins', Chicago, 3-8.
Matthews and Harris—Haymarket, Chicago, 3-8.
McKee, Andy and Flora—Haymarket, Chicago, 3-8.
Mignonette, Mlle.—Olympic, Chicago, 3-8.
Medway—Orpheus, Chicago, 3-8.
Murphy, Mark—Bijou, Philadelphia, 3-8.
Mitchell, Kittie—Auditorium, Balto., 3-8.
Midgleys, The—'Frisco, 25-May 15.
Nelson and Milledge—Keith's, N. Y., 3-8.
Nawns, The—Hopkins', Chicago, 3-8.
Newcomb, Blanche—Olympic, Chicago, 3-8.
Prescott, Dudley—Olympic, Chicago, 3-8.
Palm, Baron Von Prittzurtz—Hopkins', Chicago, 3-8.
Papinto—Keith's, Boston, 3-8.
Pastor, Tony—Auditorium, Philadelphia, 3-8.
Parker, Nellie—Keith's, N. Y., 3-8.
Polk and Kollin—Keith's, Philadelphia, 3-8, Avenue Th., Pittsburg, 10-15.
Rendell, Rosie—Keith's, N. Y., 3-8.
Randall, Lew—Keith's, N. Y., 3-8.
Russell Bros.—Weber and Fields, N. Y., 3-8, Op. Hse., Chicago, 10-15.
Roger Bros.—Pastor's, N. Y., 3-8.
Raymond, Maud—Pastor's, N. Y., 3-8.
Reed Birds—Pastor's, N. Y., 3-8.
Rieley, Templeton and Rieley—Schiller, Chicago, 3-8.
Raymond, Alice—Haymarket, Chicago, 3-8.
Royce, Ray—Keith's, Philadelphia, 3-8, Keith's, Boston, 10-15.
Rice and Kayne—Op. Hse., Chicago, 3-8.
Reilly, Pat—Olympic, Chicago, 3-8.
Reese, Swan and Williams—Olympic, Chicago, 3-8.
Sullivan and Barry—Keith's, N. Y., 3-8.
Sato, O. K.—Pastor's, N. Y., 3-8.
Scott, Carrie—Haymarket, Chicago, 3-8.
Spencer, Attie—Olympic, Chicago, 3-8.
Snow Family—Bijou, Philadelphia, 3-8.
Swan and Bambard—Auditorium, Philadelphia, 3-8.
Sidmans, The—Bijou, Philadelphia, 3-8.
Seymours, The—Acodam, Milwaukee, 26-May 8.
Saharet—Koster's, N. Y.—Indefinite.
Talbot, Walter—Keith's, N. Y., 3-8.
Thomson, Harry—Pastor's, N. Y., 3-8.
Thies, Lulu—Opera House, Chicago, 3-8.
Taciana—Orpheum, 'Frisco, April 26-May 22.
Thornton, James—Olympia, N. Y.—Indefinite.
Thorne and Carleton—Hopkins', St. Louis, 3-8, Hopkins', Chicago, 9-15.
Troubadour Four—Niagara Falls, 3-8, Keith's, N. Y., 10-15.
Von Arnold, Pauline—Palace, Boston, 3-8.
Violetta and Kusel—Op. Hse., Chicago, 3-8.
Webb Bros.—Proctor's, N. Y., 3-8.
Willett and Thorne—Keith's, N. Y., 3-8.
West, Florrie—Auditorium, Philadelphia, 3-8.
Wills and Barron—Op. Hse., Chicago, 3-8.
Warren and Howard—Op. Hse., Chicago, 3-8.
Williams, Gus—Auditorium, Philadelphia, 3-8.
Watson and Hutchings—Auditorium, Philadelphia, 3-8, Olympic, Chicago, 10-15.
Young, Charles W.—Alhambra, Milwaukee, 3-8.
Zazelle and Vernon—Keith's, N. Y., 3-8.

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John S. Terry as "Lawrence Patch," the shoemaker deserves especial mention both for his clever acting and his singing.—GEORGE GOODALE, *Detroit Free Press*, Dec. 29, 1896.

John S. Terry deserves mention for his quaint and humorously faithful portrayal of the German shoemaker.—*Indianapolis Star*, Jan. 14, 1897.

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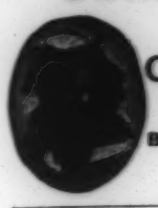

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